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MUSIC

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MUSICAL LIFE IN NEW ORLEANS
A STUDY

By ALICE GRAHAM

New Orleans is the Mecca of thousands of tourists every winter. They go there, not with the spirit that moves them to visit New York, Chicago, St. Louis, Cincinnati, or any other of the great American cities—though New Orleans is today a thoroughly modern town, making rapid strides along all lines of progress—nor are they drawn thither in search of health, nor yet by the allurements of art such as attract to European centres.

There is a subtle, indefinable charm that draws one to this old Southern metropolis; a charm that thrills in very contemplation, as if some fairy wand had brushed away the sordid cares of a strenuous life and revealed a land of "moonlight, music, love and flowers" where one could stroll leisurely in the shadow of the palms, breathing the soft air and listening to the songs and stories of an historic past that no other new world spot possesses. This "atmosphere" of classic traditions has not been dispelled by the march of progress; but, centring above the old French quarter, lends its charm even to the handsome avenues and busy thoroughfares of the American section, making a singular admixture of the sport of ancient romance with that of modern progressiveness.

Unique in so many ways, differing in the characteristics of its population, which for decades after its foundation was entirely French and Spanish, how could New Orleans avoid having a distinctive musical life? This has been emphasized by the maintenance there for almost a century of the

French Grand Opera.

In the early days, with a people gay and emotional, music-loving and artistic, debonair and aristocratic, the young city gloried in the title of *"Le Petit Paris,"* and reflected to a marked degree the life of that greater Paris, which has been termed the crater of the artistic world. The demands of this music-loving people and the longing for the grand opera of their native Paris, culminated in the establishment, early in the 19th century—1813—of the French Opera, an institution which has ever since been closely connected with the history of musical culture in New Orleans, and which holds today a glorious place in the American world of art.

The Opera House stands in the old French quarter of the city, and its dull and uninteresting exterior conveys no idea of the magnificence within. It would be impracticable in this article, which means to deal chiefly with musical conditions of the present, to review the history of the French Opera in New Orleans or to relate any of the ancient, brilliant traditions which cling to the old Bourbon Street building, crowning it with a halo of artistic glory and renown. Suffice it to say that to New Orleans belongs the distinction, over all other American cities, of having maintained a grand opera troupe almost uniformly for so long a period. The opera was suspended during the Civil War, but revived again in 1868.

Many of the great classics of the operatic stage were produced here for the first time in America,

French Opera House, New Orleans.

and world-famed artists have celebrated triumphs in New Orleans that would grace the musical records of any European city.

Audiences.

The audiences in this old home of the opera are very exacting. Artists are well aware of the fact, and say they are never at their best on first nights because of the nervous dread which seizes them when about to sing for the first time before these critical auditors.

The decorum of the audiences during performances is most admirable. The great assembly will sit through an act or a rapturous intermezzo rendered by the splendid orchestra, with a silence that a falling pin might break, and then, when the last tone has died away, the mercurial French temperament will burst into an intoxication of bravos, and calls of *"Bis!" "Bis"* and applause so generous and enthusiastic that it never fails to inspire the singers. The artists are made to feel disapproval, also. As to disturbances among the audience, we may say that talking during the performances, such as box-owners in the Metropolitan Opera House in New York have been accused of, would never be tolerated in New Orleans.

It has been implied that the opera has grown to be only a "show" feature, maintained chiefly by society. Supposing this were true, we might reply in the language of Mr. Henry T. Finck, who, when noting that such a sneer had been cast at the New York opera, said: "Is it not better that the fashionable folk should spend their money on opera than on the races or athletics? We ought to thank heaven for this alliance with fashion which makes it possible to give good operatic music so high a place."

But while there is no more brilliant social function in the United States than the opening night of the French Opera season in New Orleans, the people of New Orleans love the opera for its music and for art's sake. This love for it is an inheritance. It has descended to them through generations of music-loving, opera-loving ancestry, and has by no means died out.

It is claimed that the troupe this season, while giving some excellent performances, is not up to the standard of companies of the past, and the people deplore the fact. This insistence on the part of the patrons of the opera for the highest standards of art, is a favorable aspect. The shortcoming is not due to any deficiency in funds, for the contributions and guarantee are liberal. It is a notable fact that fully three-fourths of the population of New Orleans either speak or understand the French language. Between acts, in the handsome and commodious foyer, animated groups of men and women can be seen discussing vivaciously in French, with expressive accompanying gestures, the merits of singers and scenes. Owing to the predominance of the Latin element, the emotional is given preference, and Verdi, Rossini, Donizetti, Massenet, and Meyerbeer are the favorite diet.

English Opera.

The Savage English Opera Company has visited New Orleans for two seasons, this year giving one week of repertoire, beginning with the New Year. They drew large and appreciative audiences, but that unnamable charm—perhaps it might be called the charm of traditional prestige—which pervades the French Opera House and lends itself to all performances given there, was lacking.

Influence on Populace.

The French laboring classes in New Orleans will frequently make sacrifices to attend the opera. One can hear the coal-boy singing airs from "Aïda," as he shovels the fuel, and cart-drivers and fruit vendors rendering *"Ah! chi la morte"* as they ply their trade in the quaint old narrow streets. A gentleman's barber frequently entertains him with criticisms on the opera of the previous evening, which are by no means inapt.

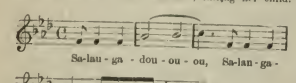
Creole Music.

The Creoles of New Orleans were once and very properly considered the patricians of the land, and included only natives of French and Spanish descent; but later the term has taken a somewhat broader significance. French is the vernacular of the Creoles,

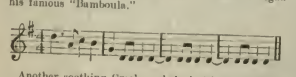
and the melodies they have originated are full of emotional expression. The "colored" Creoles speak a kind of patois that corresponds to the negro English dialect. They have originated a number of songs of a naive and quaint character, chiefly lullabies. Mrs. Clara Gottschalk Peterson, sister of Louis Moreau Gottschalk, the great Creole pianist and composer, has compiled a volume of Creole melodies, and in a brief introduction, says:

"Dr. Dvořák has claimed there is in time to be a native school of American music based upon the primitive musical utterances of the Indian and the negro among us. Then truly these melodies of the Louisiana negroes, which, quaintly merry or full of a very tender pathos, have served to rock whole generations of Southern children, are historical documents of some interest to the student and lover of music."

Mrs. Peterson has noted them down from memory. Among them is a slow, sad Creole melody, called: *"Po' Petie Mamze Zize,"* on which Gottschalk based his composition entitled "Mancenillier." The Creole song : *"En Avan' Grenadie,"* was the foundation of Gottschalk's first work: "Bamanier," which brought him at once into prominence while still in his boyhood. "Salauguiou" is a melodic chant founded on a sad negro story of a little girl who has been lost, and the bereaved mother wanders, calling her child.



With the first few measures of the lively and nonchalant *"Quan' Patate La Cuite,"* Gottschalk began his famous "Bamboula."



Another soothing Creole melody is *"Papa la a La Riviere,"* in which the words, translated, run something like this:

"Papa goes to the river,
Mmma goes to fish for crabs,
Sleep on! sleep on! crabs in Calalou."

"Calalou" is a favorite Creole dish made of crabs. All of these and many more are contained in Mrs. Peterson's folio, and they serve to show the character of the original Creole music.

Gottschalk.

The name of Louis Moreau Gottschalk, whose mother was a Creole patrician, is very dear to the people of New Orleans, his native city. One can hear endless stories of his early extraordinary feats on piano and organ; and again the story of a wealthy parent refusing to believe that his son was gifted in music, declining to give him the advantages of study, and unyielding in his opposition to a musical career, until the very genius of the boy asserted itself. One can hear also many anecdotes of his boyhood in the city, illustrating his generous and kindly nature. While still a youth, he was taken to Paris to study. As he developed in this foreign land, the melodies that had lulled him to sleep in his infancy seem to have lingered in his heart and inspired his compositions. On their simple themes he built his great classics. European critics said of him: "He seems to have brought to the old world songs which he had gathered in the virgin forests of his country. Nothing can be more original or more pleasing to the ear than the compositions of this young Creole. Listen to the 'Bamboula' and you will comprehend the poetry of a tropical clime."

La France Musicale, of 1848, said: "The Creole airs, transported into our salons, lose their character, at once wild, languishing, indescribable, which has no resemblance to any European music. Some have thought that it was sufficient to have the chants written down and to reproduce them with variations in order to obtain new effects; not so; the effects have failed. One must have lived under the burning skies whence the Creole draws his melodies; one must be impregnated with these eccentric chants, which are little dramas in action; in one word, one must be Creole as composer and executant in order to feel and make others understand the whole originality of 'Bamboula.' We have discovered this Creole composer—an American composer, *bon Dieu!* We have German, Hungarian, Russian, Italian, French pianists, and now an American pianist. His school is that of Thalberg, Chopin and Prudent united."

All this is said, and much more in acclaim of the young Creole genius whose European tour was one of unbroken triumph. Truly, he resembled no one, and his inspirations are of exquisite distinction.

General Conditions.

Many are inclined to believe that the influx of the modern spirit of commercialism into New Orleans has brought with it the apathy and indifference toward music said to prevail in many American cities. This is true only in part—a small part. The people of New Orleans have a sincere and deep-rooted love for the tone-art, and all meritorious musical efforts are well supported. There are no strong orchestral combinations such as have existed there in the past. No great music festival has been held since the North American Saengerfest of some years ago. There is no conservatory of great note, but there are a number of excellent teachers, able professional artists, and admirable amateur singers and instrumentalists.

A writer in THE ETUDE said, in discussing musical atmosphere, that in order to judge whether a community is musical or not, we must consult its conditions as to two points. First, its ability to perform; secondly, its willingness to support.

Measured by these standards, New Orleans is a musical community. The churches maintain excellent choirs and there are several organists of reputation. A series of chamber-concerts by amateurs and professionals is being arranged at present writing. Artists' concerts are liberally supported and the leading artists of the day always include New Orleans in their tours. Ysaye, Leonora Jackson, Pugno, Paderewski, Musin, Zumowska, Adamowski, Calvé and all the present-day celebrities have received enthusiastic welcome in New Orleans; Harold Bauer gave a most successful recital there in January.

The Choral Symphony Society, under the capable direction of Mr. Ferdinand Dunkley, is a most important factor in the music life of the city. Four concerts were arranged for this season, beginning January 27th, and interesting works by Grieg, Elgar, Rheinberger, Schubert, Chadwick, Busch and Wood were selected for them. There are several lesser musical societies in existence, and recitals are well patronized.

The public schools maintain a high standard in their music work. There are five supervisors in the city, while the grade teachers in the various schools conduct the daily lessons. Besides the great luminous star of Gottschalk's surpassing genius, many other sons and daughters of New Orleans have won distinction in the music world. Miss Eugenie Wehrmann, the young pianist now touring, who appeared with much success in New York, is a New Orleans girl. Besides a number of excellent critics, the audiences in general are fully capable of judging the merits of a performance, and that which is good receives enthusiastic approval.

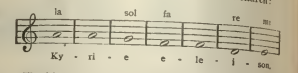
And so this old-new city of the Union, ringing with the echoes of a hundred years of opera, will take rank today as a musical community of high standards of culture and taste.

HUMOR IN MUSIC.

BY FREDERIC S. LAW.

WIT and humor depend primarily upon strong incongruities which are brought together abruptly and unexpectedly, and which by their momentary and contradictory connection provoke a feeling first of surprise and then of mirth. The sudden flash of humor is denied to music by reason of its necessarily measured progression, which demands time for the manifestation of any particular phase of expression. The element of contrast is the chief factor of the humorous in music and this from the nature of the art must generally be worked out at more or less length, requiring a certain amount of reflection for comprehension.

Josquin de Près, the great Netherland contrapuntist of the 15th century, was renowned for his musical jests. In 1492, he was summoned to Paris to serve as director of music at the court of Louis XII. The king had also promised him an important cathedral position but neglected to give him the appointment. De Près ventured to remind him of it several times but always received the same answer: *Loscio fare mi* (I shall see to it). Finally, growing weary of this unsatisfactory response, the musician wrote a mass which began with a theme imitating through solmization the favorite phrase of the monarch:



The king, however, did not understand the allusion. De Près therefore wrote a motet to the words: *Memor esto verbi tui* (Remember thy promise)—and received the desired appointment.

Haydn, the brightest and sunniest of composers, dearly loved a joke. Through him wit and humor first found their way into instrumental music, as may be seen from the merry minuets and rollicking finales in many of his symphonies. The story of his "Surprise Symphony" is well known: that when in England he noticed many of his audience falling asleep during the slow movements of the symphonies. He therefore introduced in the midst of one of his most lulling andantes a sudden roll of the drum at which the sleepers awoke with a start. One day, seeing a number of children's toys at a fair, he conceived the idea of writing a symphony in which they could be used with humorous effect, and the result was the charming "Kinder Symphony."

One of his little-known compositions is a four-part song which ends with the words: *Stumm wie die Fisch im Wasser* (dumb as the fish in water). The first word alone is sung, but very softly; the following words are given no tone whatever—they are recognizable only from the movements of the lips—which makes an irresistibly comic effect.

He once played a trick on a conceited violinist who prided himself on his ability in playing the extreme upper notes of his instrument. He sent him anonymously a sonata for piano and violin, called "Jacob's Dream," which the confident performer received with great pleasure, since he saw that it began with his favorite high pitches. But as he played he found himself little by little mounting an apparently endless ladder of ascending notes which finally went beyond his reach. He flung his violin down with the impatient remark that this composer evidently did not know how to write for the instrument!

Beethoven's unfamiliar variations for piano, viola and violoncello, Op. 121, *a*, contains strongly marked humorous features. The theme is a popular song. *Ich bin der Schneider Kakadu* (I am the Tailor Kakadu), and many passages suggest various characteristics associated with the knights of the shears. In the sixth variation, for example, one can hear the scissors cut through cloth and the seventh depicts plainly the jolly humor of the tailor at his work.

Beethoven also wrote several humorous canons. One of them was to a friend named Hoffmann, which runs as follows: *Hoffman, sein kein Hofmann! Nein, nein, ich heisse Hoffmann und bin kein Hofmann!* —that is, "Hoffmann, be no Hofmann (courtier)! No, no, my name is Hoffmann; I am no Hofmann!" Another—also a pun on a friend's name—has the heading: "To One named Schwenke." The words are *Schwenke dich, ohne Schwänke!*—"Turn yourself round without fooling!" The wit in these, however, depends on the play of words; the music is insignificant.

NUGGETS.

A MASTER is always learning.—*Martial.*

WE learn not for school but for life.—*Seneca.*

A TEACHER of worth is like gold—never out of fashion.—*Mann.*

TO BE tedious is the greatest sin in instructing others.—*Niemeyer.*

LIFE can give nothing to man without great effort on his part.—*Horace.*

AS I GROW older I will still keep learning, but only from the good.—*Plato.*

Pedaling requires as close attention as any other part of your instruction.

NO ONE really possesses something which he does not understand.—*Goethe.*

IN your studies turn to works that elevate the heart and mind.—*Niebuhr.*

THE gods have placed the "sweat of man's brow" before virtue (success.)—*Hesiod.*

THE AMERICAN COMPOSER

By CONSTANTINE VON STERNBERG

WHAT does it mean, this term of hope and presage? Is it a political, legal, ethnical or esthetic (artistic) designation? Aye, there's the rub!

A National Note.

When we speak of Russian, German, Italian composers, we have no need of term definitions; every one knows what we mean. Every one knows that we mean a composer who has elevated the musical language of the common people of his country to an artistic altitude, without destroying its distinctive note, without making it cosmopolitan in any other sense than to make it intelligible to the people of other lands. To put it a little different, we might say that he went *beyond* the national note in his art, but we would say this with the mental reservation that he did not stop short of it. Just as art, impelled by its own force, may go beyond the merely beautiful, *after* having reached it, so may the composer soar beyond the note of his own country into the higher realm of the general human (as all great masters did); but he must speak to his own people *first*, he must—in his melody—re-echo the cadence of their mother-tongue, he must—in his harmony—reflect the character of his land and people (for there is undoubtedly a mysterious interrelation between landscape and harmony) and he must—in his rhythms—mirror the dance peculiar to his people.

Everybody knows that this is what we mean when we speak of a Scandinavian composer or the tone-painter of any other land—except America. Here we must have definitions and they are offered in goodly numbers. But, oh, what definitions!

Some of the little fellows in America claim recognition for their insignificant effusions because they were born here. Others— because they were brought here at a tender age or because they have become citizens of this country. Such cases are palpably nothing but commercial exploitations of totally irrelevant circumstances. Then, again, it is claimed that we have *created* a new style of "comic opera" (spirits of Boieldieu, Adam, Grètry, Lortzing, save us), when in reality our twaddley products are called into existence by no other force than that of the utterly corrupt conditions of the American stage, conditions against which our press, serious and comic, as well as our actors and the public themselves seem powerless so far. Well, our "new style of comic operas" tread upon each other's heels on their way to needlessly elaborate performance and to early and complete oblivion.

Such phases of American music life cannot be taken seriously, but they required mention here to show their irrelevancy.

Birth in Relation to Art.

There is perhaps no country in which the matter of birth, in relation to art, is as indifferent as in the United States, though the art history of other countries, too, shows many instances calculated to slightly weaken the theory of birth and descent. And, moreover, there are instances pointing both for and against it, so that one is often sorely puzzled. Handel lived the best part of his life in England, conformed to English taste in the selection of his subjects and in his art forms, set music to English texts and yet, his *melos*, and his manner of counterpoint have remained thoroughly German. On the other hand, Beethoven's father, grandfather, and so forth, were Dutch, Hollandish, from Antwerp, Louvain; Ludwig, *the* Beethoven, born in Germany, left it in his twenty-second year, went to Austria and became not only a German but in thousands of provable instances a distinctly Austrian composer. It is not only the German but mostly the Viennese folk-song (aye, and street song), that rings in his allegros. Chopin lived half of his life in Paris and remained *the* Polish composer. Offenbach's music was, if anything, pronouncedly French; yet he was born and bred in Germany and retained his family attachments in Germany to the end of his days. He even spoke French with a strong German accent. Rubinstein (Anton) was born and raised in Russia, yet there is not a solitary Russian trait in his compositions, and however much he was beloved, personally, by the composers of the Neo-Russian school, however much they felt indebted to him for founding the Conservatory, they utterly disavow him as a *Russian* composer. Are there any national traits in the works of Berlioz, the Frenchman? And as to Liszt—I of course, we must differentiate between Liszt the transcriber and Liszt the composer; but if we do, we find him a thoroughly German composer, and even his Hungarian Rhapsodies, standing on the boundary line between transcription and composition, show very little that Brahms has not done equally well.

To draw any definite inference from such instances would be puzzling, indeed, unless we fly in the face of all science by admitting the daring theory that a man may be born in the wrong place, which seems, musically speaking, to be the case with Arthur Foote. Of all American composers ranking as masters, Foote is the only one who, besides being born and raised here, made also his musical studies in America; and yet, his works are speaking German as purely, if indeed not more so, than those of Bruno Oscar Klein who, born abroad, and an adopted citizen, has written a set of nine pieces speaking American and even here and there, though with great piquancy—a little slang. MacDowell, whom a kind Heaven may soon restore to us in his former power, has written his chiefest works in Germany; yet, despite this fact and despite his American birth, his Scotch descent asserts itself unmistakably in his works. It may be a mere coincidence, but it is amusing to notice that the one and only German poem to which he gave what may be called a musical interpretation is the one by Heine: "On Scotland's Craggy Shore."

Let these instances suffice to show that the theory of birth and descent is unreliable and here, in the United States, more so than elsewhere. Hence, we must look for other lines of research.

Where to Begin.

Without claiming either originality or exclusiveness for my theory, I hold that art in America must remain an exotic so long as we persist in raising it, not from the bottom but from the top, by importing the ready-made article from other countries. Of course, I am not ranting against Bach, Beethoven and the rest of musical history; but I do believe that the study of Counterpoint in our students' course should be based upon melodic lines and curves that are in a satisfactory degree *indigenous*. We have a perfect treasure-trove of folk-songs in the old *revival tunes* and *plantation melodies*; especially in the latter. But they are sneered at by musical prigs and ignorami, because they are connected with the negro. By some mental strabism, some persons regard the Indian as superior to the negro, and hunt up his brutal melodies—if they deserve that name—dress them up with fine, fanciful harmonies, and try to offer these mongrels as gold nuggets, awaiting only the artist's skill to be transformed into the jewelry of "American art works."

The Question Hinges on Adaptability.

Assuming the movement to be more than a purely commercial speculation, assuming it even to be perfectly honest and sincere, it is still a most consummate error. Here, in America, where the question of nationality is—and for some time to come must be —of a purely political character; here, where the Italian, German, Irish and Hungarian, where the Caucasian, Slav, Sarmate, Hebrew, are in constant interrelation, creating their own *modus vivendi*, their own compromises; here the question of being or not being an American hinges solely upon adaptability. In the degree in which a man absorbs, adopts and joins in the spirit of this country, in that degree he is an American, whether he was or was not born here, or whether he is the first or the twentieth generation of natives. For we must remember that there are also some very un-American natives to be found if we look closely, natives who prefer to live abroad, natives who hunt titles, natives who make for division of castes and all that sort of thing.

The Indian and the Negro.

Now, if we accept the term "American" in this light of assimilation, there can be no question between the Indian and the negro, as to who is the more American. Granting that the Indian is the original inhabitant, we brought to these shores the best parts of old-world civilization and developed it on only partly original lines. In this civilization the Indian has never joined, the efforts at Carlisle and other schools notwithstanding. The "noble Red Man" may be interesting to the archæologist, to the ethnographer and the anthropologist, but to the daily life of the average American he is as irrelevant as if he lived in the centre of the Sahara Desert. If our boys "play Indian" they do only what a good many boys in other countries do, and they derive their ideas from the same source which is here called "Leatherstocking" and in Germany "Lederstrumpf." American boys playing Indian always remind me of my own childhood days in St. Petersburg when the boys used to—and still do—play at "wolf hunting." Wolves in St. Petersburg! Indians in New York or Philadelphia!

All that to which we find the Indian to be an utter stranger—all that is part and parcel of the negro's life. He came to us not from Africa, but from Portugal. The addition of negroes which was made by piracy is so small as to cut no figure. The bulk came from Portugal, descendants of those five thousand whom Henry the Navigator received as a ransom for his captured Moors, and whom he received about 150 years before the first colony was settled. Time enough to double and perhaps treble the original number. The first occidental song on this Continent was Portuguese, as was the first real colony. The Portuguese and Spanlard influences were subsequently crowded out by the Dutch and English, but the old song remained and the negro preserved it not only, but he has—through his numerous generations—adapted it to the cadence of the American language. Moreover, the negro has no race memory. With every thought, with every feeling, he is American and if the Indiophiles hint at the negro's racial inferiority they attack their own position. For the more inferior he is the less he was able to retain his original traits and psychic characteristics. If the Indian is superior, his superiority has only served to keep him aloof from our civilization.

Summary.

Bring up one set of musically gifted boys on contrapuntal and harmonic studies based no longer, or no longer exclusively, on the Bach chorale or Moody and Sankey, but on plantation melodies for a *Cantus Firmus*, and I shall venture the prediction that in ten years there will emerge from the fine army of "American writers of compositions" that we already possess the first "writer of American compositions." I predict that then we shall have a Symphony which shall not be called American by its author, but which the public will spontaneously and enthusiastically acclaim as an "American Symphony."

HOW TCHAIKOVSKY COMPOSED.

IN Tchaikovsky's "Life and Letters," edited by his brother, are some very interesting statements by the great composer. As to his method of writing, he says that he divides his compositions into two categories: those written to order and those which came into being from a spontaneous impulse. When the creative mood was happy, according to his description, "the soul throbs with an incomprehensible and indescribable excitement; so that, almost before we can follow this swift flight of inspiration, time passes literally unreckoned and unobserved." Sometimes this state is broken in upon by the petty cares of life. This is the reason why there exist so few compositions of equal quality throughout.

As to his methods in actual composition he says: "A melody never stands alone, but invariably with the harmonies which belong to it. These two elements of music, together with the rhythm, must never be separated; every melodic idea brings its own inevitable harmony and its suitable rhythm. If the harmony is very intricate I set down in the sketch a few details as to the working out of the parts; when the harmony is very simple, I only put in the bass and sometimes not even this. If the sketch is intended for an orchestral work, the ideas appear ready colored by some special instrumental combination."

In at least two letters he admits his failing as to a grasp of form. He tells us that he has tried hard to overcome this defect, and with some success; he fears, however, that the failing is ingrained. This look into a composer's workshop is very enjoyable.

EXPERIENCES OF A MUSIC STUDENT IN GERMANY IN 1905.

BY CLARENCE V. RAWSON.

I WENT to Germany to study because of the reputed advantages in instruction, the cheapness and the concerts. Let us see how these things pan out there today for us Americans! We shall find, if I mistake not, that they are not as they were in the days of Amy Fay's delightful "Music Study in Germany."

At present, the most noted teachers of piano in Berlin are Godowsky, Carreño, and Mme. Stepanoff, who was once Leschetizky's first assistant. Perhaps da Motta should be mentioned also, as he is rapidly coming to the front. Godowsky was for a long time in Chicago, not specially appreciated by us Americans, because, be it said to our shame, we had to wait for the opinion of a Berlin audience to tell us that he was a great player. It is a curious thing that we have not enough sense, not enough self-confidence to say what we think. Strange to say, we consider Paderewski the greatest of the players to listen to, while Berlin will have none of him. He is not conservative enough, and does not play enough for mere exhibition of technic to suit them. Why cannot we always stand by our own feelings and opinions in other things musical as we do in this?

When I attended concerts at *Bechstein Saal* I was amazed to find what a so-called cultured and representative Berlin audience, which had assembled in that most famous of all recital halls, wanted. It was gradually impressed on my mind that the Germans go to *see* their pianists play, not to hear them. For when the pianist was doing things well-nigh impossible for the human hand, they were all attention and enthusiasm; but as soon as he was doing some delicious, melting melody-playing they gaped about, and yawned and shifted in their seats, to all appearances, waiting for the next instalment of fireworks. It reminded me of a child's request to play something "fast."

We do not need the opinion of foreign audiences, nor should we look up with such deference, musically, to the Germans. As a matter of fact, nearly all the great pianists in Berlin are not Germans. Godowsky is a Pole, Carreño a South American, Stepanoff a Russian, D'Albert an Englishman, Lamond a Scotchman. Perhaps I should say that Barth is a German, but he no longer ranks as one of the great pianists. And it is of interest to know that one of the very first of the theory teachers in Berlin, a few years ago, with an international reputation, Prof. O. B. Boise, is an American citizen; he is now at the Peabody Conservatory, Baltimore. Frau Professor Kwast-Hiller, daughter of the famous Ferdinand Hiller, said to me: "Why do you Americans come over here to study when you have such magnificent teachers and pianists at home? And the great singers and players have told me that they were never so delightfully and wonderfully accompanied as by the orchestras of America."

There are many concerts there, and they are not very expensive, but that seems to be the only advantage of foreign study. Most of the so-called "atmosphere" is a contagious concert mania based upon that primitive instinct in man to want a thing merely because his fellow wants it. And the other two parts of the "atmosphere" are made up of the desire to impress the home audience and friends, and of the desire on the part of many young people to escape from all parental control—in short, to have a "good" time. Berlin is the place to have a "good" time, if that is the object of the game.

But let me say this for all American mothers to hear: *Do not send your daughters alone to Germany to study*, if you will persist in a foolish thing; it is no place for them. The attitude of the German men toward the women is a primitive one. Where there is a standing army of scores of thousands of men who are doing nothing of interest to occupy their time and energies, and whose officers are not allowed to marry unless they have a certain amount of money, there results a social condition from which any self-respecting American woman would revolt. Here is a little instance to illustrate. Dr. T., in Berlin, told me herself that she knew it to have occurred, and that it was not uncommon.

A young woman was going out alone to a concert, and was walking along the brightly lighted street. Presently she found that she was followed by an army officer, and walked along rapidly, hoping to get away without any disagreeable experience, but he followed. She finally saw a policeman at a corner and started to go to him for protection, but the officer rushed up to the policeman and said: "She spoke first"; which, it seems, according to German law, is the incriminating thing in a case of that kind. The young woman was taken by the policeman to the guard house, where she was detained till midnight until the American consul could be notified. Dr. T. also said that in such a case it was not safe for a young woman to take a droshky, for it had been known that the pursuer would also step into the carriage and order the driver to go where he wished, notwithstanding the young woman's order to the contrary. And no policeman or driver would for a moment dare to disobey a member of that military aristocracy, an army officer.

As to cheapness—the Germans themselves will tell you that the time has long since gone by when anyone can go there and study cheaply or even reasonably. The lessons of these most noted teachers are $10 and $12.50 each. The concert bill is no small thing at the end of the month, and to get decent food one must pay for room and board upwards of $10 per week. The Germans regard the Americans, in a measure, as free plunder, and if you happen to be able to make a bargain of any fairness for yourself and not let yourself be squeezed, they experience an angry surprise, which, with their national want of tact and delicacy, they are not slow to show.

The fact is that there are many reasons why a young American music student, man or woman, should hesitate before going to Germany to study. Conditions today in the various centres should be carefully studied; social and other elements must enter into the calculation and should be thoroughly examined and considered. If you must go, then try to go recommended to some persons already on the ground.

TWO EXERCISES IN CONCENTRATION.

BY DANIEL BLOOMFIELD.

CONCENTRATION is the watchword of success. Without it, Beethoven could not have conceived his colossal "Choral" Symphony, Mozart his "Don Giovanni," Handel his "Messiah," or Brahms his "Requiem." Concentration is the bringing of all our thoughts to a focus. If so, there must be some methods of procedure to cultivate this power. The present writer offers two methods, the first by Mr. White, an authoritative English writer.

Mr. White says: "It is necessary, in this exercise, that the whole attention be given to the matter in hand. This will be found to be exceedingly difficult, but you must take that as your stimulus in your endeavor to succeed.

"Sit with your hands upon your knees, palms upward. When comfortably seated, count ten and then commence to flex the fingers of one hand *very slowly*, and one at a time, concentrating your whole attention upon the operation, until your fingers are all closed. Then do likewise with your other hand. Then again count ten, after which open the fingers of one hand and then the other, one by one, until they are all open as before. Continue doing this for several minutes. I venture to say that you will find yourself utterly incapable of doing this apparently simple feat with satisfaction to yourself—and it requires a great effort of will to enable you to do it properly—until you have practiced it a great many times. Your thoughts will persist in wandering, even more perhaps than they usually do, seemingly because you wish, in this instance, to keep them entirely concentrated on what you are doing. This must not be allowed. Make a *firm* resolution that you will succeed in directing your attention upon whatsoever you wish; that you will make your will supreme above all your other faculties."

After going through the foregoing exercise, take the following; but not until you have *mastered* the first.

Sit at the piano with the piece you wish to study before you. Exclude all thoughts but those of the piece. Think of the title and what it means. Notice its meter and tempo. Look at the signature and find the key of the piece. Then take each measure and observe the different species of notes it contains. After this, count the number of measures and study carefully the phrasing and marks of expression.

Begin to play slowly, meanwhile thinking of the preceding facts. Think of raising your fingers when playing, and bring out each tone distinctly. Above all, *listen* to what you play. When you have done this, you will be surprised at how quickly the time passed. And if you have followed these directions carefully and forgotten all but your music, you may feel that you have acquired the power of concentration. Only by constant practice can you develop this power.

Take, for an illustration, Schumann's "Curious Story," published in THE ETUDE for October, 1904. In the description given in THE ETUDE STUDY CLUB, on page 416, Mr. Orem speaks of the "Scenes from Childhood," of which this is one, and remarks that "*they require rare powers of concentration*," etc.

The piece is in $^3/_4$ meter and is in *allegretto* tempo. The signature of two sharps, F-sharp and C-sharp, denotes the key of D major. The first measure (not bar) consists of quarter notes. The piece begins on the fourth beat of the measure. The second measure contains two grace notes followed by an eighth note, sixteenth rest, sixteenth note and two quarter notes, etc. The piece consists of forty measures. The phrasing is plainly marked, commencing *piano*, the piece in the fourth measure changes to *mezzo-forte*; a crescendo follows leading to the eighth measure, where it changes to *piano;* and so on in your analysis.

PROGRAM MAKING.

BY CHARLES E. WATT.

FEW programs are built intelligently or have any central idea around which the music circles. It is this lack of a guiding thought and of a continuity of purpose which makes so many concerts uninteresting and which if supplied would add infinitely to the interest. A program recently given was devoted to Chopin and Liszt and in its make-up could well serve as a model for others. Chopin, with his sentimentality and delicacy, served an excellent foil for the brilliancy and intensity of Liszt, so that to begin with, the idea of the combination was a happy one; then, the works chosen were such as to offset and complement each other admirably. The program consisted largely of piano numbers, with some songs given by way of relief. From the piano was heard a prelude of Chopin, big and broad as anything he wrote. The Liszt "Voices of the Forest" with its sighing winds, fluttering leaves, and a spirit of intensity at times typical of the wilder moods and scenes of nature. A Chopin scherzo with the natural offset to a group of the lighter waltzes and the Liszt setting of one of the Chopin songs capped the climax of appropriateness. Then of Liszt there was further, his arrangement of the "Faust" waltz and in ensemble numbers, the "Fantaisie" from "The Ruins of Athens" and the "Hungarian Fantaisie," both admirably noble and representative of this composer in his most characteristic mood. The songs were equally well chosen and consisted of Liszt's tragically intense "The Lorelei" and two small songs of Chopin. This detail is given to show what is meant by a program with a central idea and how charmingly it can be worked out. The same care and intelligence applied to programs of church music would also result in added interest and would greatly advance the musical intelligence of church attendants. Recently there was given in an Evanston church a program which was delightful and which may serve as an example of what can be done when ministers and music-directors are each intelligent and when they work together harmoniously. The subject of the sermon was "Despised and Rejected of Men," and consisted of an explanation of the intention of Siegmund Goetz's great picture of the same name which has created such a furore in London. An excellent print of the picture had been placed in the hands of each attendant at the service and together with the minister's words had impressed its beauties sufficiently on the mind of the audience to insure perfectly sympathetic attention to the music, which had been selected with masterly care and consisted of a number from the Dvorák "Stabat Mater," which beginning, "Jesus, Saviour, Fount of Mercy," fitted perfectly to the mood of the hour, as also did the other choral number which was "Is it Nothing to You Who Pass by?" from Stainer's intensely religious "Crucifixion." Then, there was given a most beautifully sympathetic rendition of "He was Despised," from the ever-living "Messiah," and strictly in accord with the other numbers the beautiful organ pieces, "Marche Funebre and Chant Seraphique"—Guilmant, and "Behold the Lamb of God." arranged from the "Messiah" chorus.—*The Greater West.*

What are Our American Music Schools Doing?

By ARTHUR L. JUDSON

A QUESTION AND ITS VITAL CONTENT.

MY attention was called some time since to a very suggestive editorial in a prominent musical paper. The sense of the editorial was that our large music schools do not produce practical musicians, and this conclusion led to the question: "What are our American music schools doing?" The question demands an answer—even more than an answer; it calls for a pointing out of the remedy. I earnestly believe that the fundamental weakness of music in America is laid bare by this question. A fundamental change demands a fundamental power. I believe that this change can occur, and this power can be found, only among the great mass of the people. The honest realization by the reader that this is a square statement of vital musical truths and a direct message to him should cause a great change in the conditions of our art.

THE CONDITIONS THAT PROMPT THE ASKING OF THE QUESTION.

"What are American music schools doing?" Why should this question be asked; what are the conditions that prompt its asking? Let us conceive of a university of average type where the student acquires a practical working knowledge of such subjects as are generally held to be necessary to a liberal education. The people, the faculty, the trustees, in a word, those in authority, acquiesce generally in the use of a time-honored course of studies best suited, in their judgment, to produce such a result; but, of late, these powers have been forced by a demand from certain sources to place music on the schedule of accredited studies. While this has not been done willingly, yet credit is given in many institutions for work done in music, and the candidate for certain degrees may elect, should he so choose, certain of the courses in music. Here seems to exist an almost ideal situation in which music ranks with the other arts and sciences and receives equal recognition; but, if so, why is it that the same results are not achieved? We hear of many pupils becoming excellent public executants, but how often do we hear of their becoming equally excellent theorists or composers?

And we cannot dismiss the situation with a trite saying or two about "our large orchestras not performing American music," or that there is no demand for teachers of theoretical subjects. Ask Mr. Van der Stucken or look at the programs of the late Theodore Thomas as an answer to the first statement; and as for the second, I, myself, can answer inquiries. American orchestras will perform compositions by Americans and American colleges and schools do need and want theorists. Then, why this trouble? The answer is simple: The supply is not equal to the demand, either in quantity or in quality. Now, if the colleges do teach these subjects, if they do give credit for them, if they do produce good performers, why do they not produce theorists, composers, real musicians? Therein lies cause for reflection.

THE REASONS WHY OUR MUSIC SCHOOLS DO NOT EDUCATE.

Why do our colleges fail to produce real musicians? The causes are simple in their appearance, but vital in their meaning. I hope their seriousness will impress deeply those who may read this statement. The first cause is: Inadequacy in the teaching force. This is not beyond remedy. It is usually found in the moderate-sized schools of the Middle West, and it is found there because the music school is looked upon as a money-making department. Instead of being endowed it is expected to support other departments. The result is that teachers are engaged to teach voice or some instrument, and incidentally some theoretical work. Indeed, the latter is very often not mentioned when the teacher is engaged, and only comes to light when it is discovered that there is no one else to teach it. And then the inevitable occurs. The teacher may not have studied the subject, except in an indifferent way, and he certainly has not enough time to devote to its teaching if he does know anything about it. The result is a one-sided development of the student. He knows nothing of the broader art of music, and if he does, nine times out of ten, his information is erroneous because inadequate. How can we remedy this? Either endow the music school so that an adequate teaching force can be engaged and stop supporting other departments out of its income, or abolish the music school entirely; banish vocal and instrumental instruction from the course, and have theory and its related studies, history of music, and above all, "the understanding of music" offered in the curriculum of the college as regular academic studies; and I am not sure but that America would be profited greatly were this latter course followed, and the culture and understanding of music thereby promoted.

The second cause is: The lack of appreciation by the college authorities of the dignity and value of the art of music. This lack of "appreciation" is not shown, as might be supposed, by a refusal to allow studies in the art of music credit toward certain of the college degrees, for nearly every college in the Middle West offers such credit. The librarian of the University of Chicago is authority for this statement. That a true estimate is not made, in spite of credit being allowed, is shown by the grudging spirit in which such recognition is given. I remember having heard a certain professor say in a discussion of this question: "Music is small potatoes anyhow!" Another professor stated that a man could be said to have liberal education in its broadest and best sense, and yet know absolutely nothing of music. I do not suppose that these persons oppose the just recognition of music as an art because of any inherent prejudice against it, for they support concerts and festivals very liberally, as I happen to know. It is probably due to a lack of early training along art lines, and to a consequent narrowness of vision so far as the finer arts are concerned. Nevertheless, the appreciation of the dignity and value of the art of music remains ridiculously low. How shall this be remedied? Perhaps by stating the next cause and answering it, we may arrive at an answer to our present question.

WHAT DO THE PEOPLE THINK?

This brings us face to face with the vital question. It is a question which cannot be evaded. It must be answered. That question is: How do the American people view music? In other words, do they regard it as an art or a trade, a luxury or a necessity, a means of spiritual uplifting or merely a pleasing diversion? All this (and much more) is embraced in this question. But here we must limit this question in its application, so that it may not apply to that small number of men and women who are gladly making daily sacrifices for the art of music, and by doing so are fighting the tremendous power of musical scepticism. Among the great mass of the people several views of this question are found, and it is with a feeling akin to shame that I here record them. First, in point of pernicious influence, we may place that wealthier class of people to whom music is merely an instrumental or vocal accomplishment to be insisted upon for the daughters and scoffed at for the sons. The influence of this class is tremendously powerful, especially on the question under discussion, for this class furnishes the ruling and opinion-moulding power of our cities and towns; supports art, good, bad or indifferent, as it may choose; and lastly, furnishes the bulk of the students for the colleges. Then, there is the class of people who insist on their children becoming performers because it means to them a trade or method of making a living. These always join the Musicians' Union, and either become the controlling power (with its suggestion of graft), travel with a musical comedy and its attendant evils, or become part of the "submerged tenth"; in no event do they ever approach to a true realization of music. And finally there is that class of musical parasites which lives by, and upon, notoriety. It is not true fame that the man of this class exists for, but a cheap, claptrap, sham hero-worship, a degraded notoriety of the newspaper.

I have not touched upon the professional teacher, nor shall I, for he belongs to a class foreign to this article; but, as the reader has noticed, I have arraigned practically everybody else before the bar of musical justice. Shall I presume to judge? Only because of a desire to serve the art could such a course be justified; but if these conditions are true, may we not reason together and arrive at a definite conclusion? I think so.

THE CONCLUSIONS REACHED.

I have shown the condition existing among the people and that miniature world, the college, which but reflects these conditions. The question then is not "what are our music schools doing?" but "how shall we change the conditions existing among the great mass of our people so that music shall attain its rightful position?" I believe in our people, and that "*Vox populi, vox Dei*" is, in the end, right; and therein lies the power of solution. Our people have the power of choosing between right and wrong and, in a final decision, they nearly always choose the right. Now, why not present for their judgment the two aspects of the musical situation? The present conditions are bad, but they are the only conditions with which they are familiar; let us then present a plan for the betterment of these conditions.

Our modern system of musical education is radically wrong, in so far as it caters to the natural desire to play and sing *to the exclusion of the cultivation of the broader aspects of the art.* It is good to be able to perform, but it is better to be able to understand. As a beginning, we might abolish the teaching of voice and instruments in our higher institutions and devote the time to the study of the "understanding of music"; and student-choruses and orchestras might ably assist. Or we might transfer our courses in theory and history of music to the college proper, and teach them as regular academic studies. But, after all, the real life of the world does not centre in our colleges, and so let us look at the question in a broader sense. If our colleges are to really educate, let us work in the homes of the people whose sons and daughters really constitute our colleges. Let us establish among them institutions of definite educative influence, such as sight-singing classes, choruses, orchestras, quartets, and, above all, lecture courses in the history of music and the understanding of music. Here is the opportunity for some modern Midas to build for himself a monument of such worth that his name would be forever remembered. A half-dozen such centres in America, from which lecturers, performers and teachers could go out (University Extension plan) would soon create a rapidly growing force which would eventually react on the colleges. In other words, provide accessible educational facilities in music as an art. Do it for the people and take it to their very doors, and the question is solved. Take the centralized power of our schools and diffuse it over America; then will music be rightly understood and appreciated.

CULTIVATE THE TASTE.

BY O. A. KIRCHEIS.

NO ONE can possess a cultivated taste for music until the perceptive faculties have been developed, and music as a science and art has been thoroughly studied.

One may have a desire for a certain class of music and enjoy the mass of sounds, but without a knowledge of these various sounds in melody and harmony, this taste is simply based upon magnetism. This magnetic power is found in the various kinds of music: sensuous, emotional, intellectual, classified as, characteristic, romantic and classic.

There are some who insist on "nothing but classic," others, "anything but classic," and well we know that in most cases, little, if anything, is understood of what really constitutes classic music. The taste is simply based upon feeling, and this has ruined many talents which, under proper guidance, would have developed the highest standard of taste.

These are some of the obstacles met with in the profession; and as our life's mission is to teach the proper development of taste in music, which in turn will create a taste for the higher and nobler things in life, we believe this to be a matter of consideration not only to students but to parents as well.

HELPS FOR NEW TEACHERS.

BY MRS. FRANCES C. ROBINSON.

III.

As soon as a pupil knows his notes and has become acquainted with the keyboard, it seems that to many inexperienced (or new) teachers the great problem that arises is: "What studies shall I use?"

Once again the present writer urges the use of Landon's book ("Foundation Materials") for the very first. A great many teachers use Köhler's First Studies, Op. 190, and various other books, but I greatly prefer the Landon book. Do not use it, or any book, for that matter, in cut-and-dried fashion, just as it is printed. Select from this page and that such exercises as seem to you the most suitable ones to follow each other in individual cases. The saying is trite, you know, that no two pupils require exactly the same course in exactly the same order. No two children are alike; no two pairs of hands are, or ever were, alike. The muscles differ and require different care and treatment. To resume: Start with the Landon book. Other books to follow may be Behren's Op. 70; Le Couppey's Op. 17; Burgmüller's "Twenty-five Studies," Op. 100; Czerny, arranged by Germer; Macdougall's "Studies in Melody Playing." Book I, and Mathews' "Introduction to Studies in Phrasing." These studies, though excellent, must not be followed too closely, even though they are placed somewhat in a progressive order, for there are few works properly graded for all the needs of a pupil. Learn to select and do your own grading. For variety, I would suggest using, at various times, selections from Mathews' "Graded Course" (also published by Presser), Books I and II, but, as said above, always classify and arrange your work so that it may be progressive. From the first, use duets, beginning with those by Enckhausen, Op. 72, Book I, and follow with Books II and III; now and then supplementing from Presser's "School of Four-Hand Playing," Book I; Sartorio's Duets, Op. 400, also Op. 274. For pieces, refer to the introductory pages of Mathews' "Graded Course," where you will find excellent selections for each grade.

Insist upon young pupils counting aloud in duet-playing. In this way you will at once find where the troubles lies, if any difficulty arises; correct counting brings about the correct understanding of time, and this is the keystone to the arch of musicianship. These easy studies and duets when gone over carefully, paying strict attention to the fingering, will do away with many finger-exercises, which children naturally dislike, and will give pupils a taste for the beautiful, and create a desire to practice.

Now and then explain what is meant by a period, a section, a phrase and a motive. You will be surprised to see how quickly your little ones will learn these points, which some older musicians (and also some teachers) know but little about.

After the above course has been completed, you will find the pupil ready for Mathews' "Graded Course," Book III; and with this give Macdougall's "Studies in Melody Playing," Book II, and some of Mathews' "Studies in Phrasing," together with lessons from Mason's "Touch and Technic." I always advise teaching the scales in the easier keys as early as possible, using one octave for two or three lessons but very soon two octaves, taking one hand at a time and gradually enlarging upon the work, as the pupil becomes more capable; but in this, as in all other work, the teacher must be governed by the ability of the pupil. Always insist upon the pupil's committing the scales to memory, as the best results follow from this course of study.

WHAT ABOUT EXPRESSION?

A companion question arises, which is: "Should beginners be taught expression?" I would answer in the affirmative; thus we are bound, contrary to the views of some, to teach touch, and by this expression is obtained. How many teachers fail to note this fact! I do not mean that the more complicated forms of touch should be used. These are, without doubt, intended for later use, but I do mean that children should be taught a natural musical touch as early as possible. Teach them tone production and have them work for effects. How? By telling them little stories which may be connected with the music on hand; by playing duets with them, thereby developing the power to interpret, in many different ways, arousing interest, imagination and making musicians instead of machines.

Study each pupil carefully, note individual needs and supply them at once. Never lose self-control; no teacher can look for success who claims such a privilege. Remember that parents prefer not to have their children scolded or scared half to death by a cross teacher. Therefore, cultivate kindness; try to be a help instead of a hindrance, and allow your sympathy to go forth to the little one who is striving to learn.

There is no room for a "one idea" teacher. You cannot make one kind of touch, one idea of expression, one way of teaching time, one set of studies, one set of pieces, and the same inflexible way of presenting things do for all pupils and answer all purposes.

You must be able to present one and the same thing in a hundred different ways if you would meet the needs of different pupils; and you must be progressive also, keeping pace with the times, and, above all, thorough and systematic. Do not mix up grades of studies and pieces. It is lamentable the way some inexperienced teachers force pupils by giving them pieces far in advance of their exercises and studies or of their knowledge and ability.

Pupils have come to me who were not able to play correctly from studies of Grades I and II, who had been given pieces in Grades IV and V, through which they floundered in truly pitiful fashion. Be prepared to do good, thorough, systematic work with your pupils, individually and in class.

Too much attention cannot be given to the foundation you are building; therefore prepare, and before you enter upon this important work, make sure you are competent.

THE POSITION OF THE HAND IN PIANO PLAYING.

From the German of E. Söchting, by Florence Leonard.

Upon holding and carrying the hand well, success and progress in technic are especially dependent. Many teachers sin against beginners either by teaching them nothing about position or by teaching positions which are a hindrance to hand development, even if not positively injurious.

Every hand must be trained to be capable.

One of the old schools teaches that the hand should be held like the feet in walking, turned a little outward; the New-German School (Neudeutsche) teaches the opposite. Although so many successful players have been trained according to the old school, that position is not suitable beyond a certain elementary grade. If a student tries to go further he will discover that he cannot without a change of hand position.

Eye-witnesses testify that our greatest pianoforte masters, Liszt, Rubinstein and others, held their hands in scales and in passage-work at a decided angle with the keyboard. That is proof enough that the "cross position" ("axis position") of the new German school is justified. For instance, if you place the thumb of the right hand upon c^1, the position arranges itself; that is to say, the hand has taken the most natural position, in which the long line of the middle finger passes like an axis into the fore-arm and is at the same time parallel to the keys; if you move the hand slowly two octaves to the left to c^3 you come upon the explanation of the name "cross position," for in this octave the axis of the hand is crossing the plane of the keys. At first thought it is a surprising position, but it is really the most natural one and is best adapted for general use.

There are cases where this position is not possible, in octaves and chords in the middle of the keyboard, but these are exceptions. Another instance of its general application is found in crossing the hands, if one considers how unskilful the hands appear when they are turned outward; how natural, and therefore graceful they are in the proper position.

To place the fingers properly, take the following exercise: Place the closed hand on the keyboard and slowly draw out the fingers, moving them only in the knuckles; the first finger joint then becomes an extension of the back of the hand; the second is bent at an angle to the keyboard; and the tip of the finger should not be exactly perpendicular but bent somewhat inward so that the hold upon the key is more certain and the tone stronger. This angle of the tip would also obviate the faulty break at the last joint which weakens the tone and the hold. Bach, Mozart and Beethoven, according to eye-witnesses, used this finger position.

It is a great mistake to place the child's hand in the so-called five-finger position in the middle of the keyboard, where every finger is placed on a key in such a way that the outward bend of the hand is required. This is actually injurious; for the small hand is forced for about half a year to remain in that same position and delicate hands may even be injured by it.

Freedom and intelligence of movement are the necessities of piano playing. In playing the five tones from c^1 to g^1 the hand may need to make a decided motion to the side, and this can only occur when the hand moves as on an axis. (This is advised also by H. Riemann in his "Catechism of Piano Playing," Chapter XXVII.) If, then, in even the "five-finger position" the hand needs to be moved considerably from side to side, how much more necessary is the same motion in scales and passage-work, and therefore how much more necessary is the "axis position!" The so-called position of the hand standing still is in truth a false expression for five-finger exercises, and should instead be called exercises with quiet hand.

A player who has not been trained to the "cross position" from the beginning, will find smooth scale playing difficult on account of the motions necessary for passing the thumb under. These interfere with the smoothness of the scale; the axis position assists.

To give a little further justification of this position, place the second finger of the right hand upon D-flat as if to begin the D-flat major scale. How could the hand be placed otherwise and placed as well as in the position above described? A player who has been taught in the other fashion can accustom himself to this position and he will find it worth the effort required. The beginner will make more rapid progress with it than with the old position. Only recently has a name been given to this particular position, but one name is as good as another if it gives a clear idea of the proper holding of the hand.

DO WE PLAY ENOUGH FOR OUR PUPILS?

BY ALICE MAY PAGET.

I had long been troubled as to whether it was a wise plan to play over selections for my pupils—either etudes or "pieces." In some cases I feared that the ear would be trained only to imitate, and the understanding of note values, etc., lie fallow in the endeavor to produce the melody only.

At one of my "student recitals"—when about twenty of my girls and boys were gathered together, in my criticism I realized that I *had* taught each of them to play the piano with intelligence and understanding, and while I felt rewarded for my efforts in this direction, I knew that something must be done to help them produce more "light and shade" in their work. "They must *hear* good music," I decided. "But how?" There is but little opportunity to hear really *good* music in our own town, and my boys and girls are too busy with their school work, and also too young to go often to the city and so gain inspiration by attending concerts there. So I determined that very minute, that *I* must be their concert.

When I announced to one of my girls, the lesson day following, that I would play her exercises for her *after* she had finished the lesson, she smiled, and said she would rather hear her "piece." I told her music might be brought out of her exercises, which she had looked at as merely a "tool," dry and uninteresting, hard as I had tried to bring out the harmony and beauty of chord formations. When I had finished, she said:

"Does it sound like that when *I* play it?"

"No! but it *can*," I said; and sure enough next lesson there was the feeling, the crescendos and diminuendos, as I had played them for her. Since that time I have adopted the plan that the pupil shall first study the etude or solo *thoroughly*, then until *finished* I play each selection over before we begin the lesson, putting forth my best endeavor, no matter how simple the music. Thus my pupils realize that their production must sound like mine to be really "quite fine." They are prouder of their work, and anxious to give others pleasure with their music. Young teachers, try the plan of playing *often* for your pupils.

A Heart-to-Heart Talk With Young Teachers

By W. S. B. MATHEWS

Have you ever heard any of your friends among the older piano teachers in your vicinity complain of the public apathy towards music, either as an art or as a serious study? "Many times," you answer. So have I.

Have you known any teachers older than yourself who started out with enthusiasm and ideals much higher than those in the community, but who presently subsided into the belief that musical ideals are impossible to work out in a country community? (And for that matter a city is just the same.) "Oh, yes," you say. So have I.

Have you by chance found here and there a girl or woman with a fine class in which musical spirit prevails? Maybe you have, and maybe you have not. I have found them.

Which kind of condition would be the more pleasant and desirable to you as teacher, after ten years' work: the empty and uninfluential kind, or the stirring and influential kind? Of course, you are obliged to answer this in one way only, that, much as you dislike work, the influential status appeals to you, while that of discouraged apathy does not. Very well, then, we understand each other, and are ready to go to work, the task being to try to find out a way, a practicable and not too difficult way, in which a young teacher may start out toward the goal of honor and influence: the critical features of this way, and how to get into it. And I shall be careful not to ask impossibilities.

The Best Asset of a Music Teacher.

The rock-bottom, pure gold asset of a music teacher, the particular gift and grace which if present leavens all that she does or tries to do, is this:

An abiding love for music as an art; a delight in it and a missionary spirit to pass it along to others.

Have you such a "living hope" within you? If not, you have not been "effectually called" to the office and work of a teacher of music—because, by your own confession, you do not understand music well enough to love it.

If such be your state, and yet your preference is for the work of teaching, the next thing to set about is to get this love of music started in you. "How will you do this?" do you ask?

Begin by finding some one piece that you do love. You cannot be so pitifully impoverished in your music folios as not to have a few not difficult but charming pieces of music by composers who really wrote music, and not make-believe imitations. Find such a piece if you can, and study it, play it well: play it so that it sounds to your friends very much as it sounds to you. Listen to your own playing; get them to listen to it also. When you have one single piece which lives within your soul, find another.

Possibly you have only one in your portfolios. In that case, turn back the old Etudes. Many and many a fine piece is published within a year: many more within two years. I remember that the Schubert-Liszt "My Sweet Repose" was printed here some time ago. Any way, you are sure to find a good thing now and then. Find it. Then get that also into your soul and pass it along to your friends.

Value of Reading.

It is a great pity that the music teacher is too proud to read—at least, to read much. She neither pays much attention to the articles in this magazine, nor reads books about music. But there are books in which precisely the most easy and practicable compositions by the greatest composers are pointed out, their standpoint refined, and directions given as to their ideals. Of course, you do not need to be told what the ideal of a composition by any good composer is. It always is the same: To compose *good music*. What *kind* of good music the composer evolved in any particular inspiration any player can find out for himself, if he will but enter into his piano closet and shut the door, with the window open towards the musical Jerusalem—the high musical heavens where Bach, Beethoven, Chopin, Schumann and the other great gods sit enthroned. In a spirit of reverential curiosity, if you will play the composition as indicated by the composer, you will presently begin to feel what he was after. The mood of the music will form itself within you. By degrees, faster and faster in proportion to your understanding of musical design and harmony, you will learn to admire his cleverness of workmanship and be pleased with the sound of the music as music—that is, as organizations of tones, each after its kind—any motive developing out into the finished creation, whose promise and potency were already in the motive. You could not have found them, but Bach and Beethoven felt them the moment they conceived the motive.

Know Music Constructively.

In all music there are always the two things: To know the music in its organization—to know the melody, the harmony, the rhythm; especially to know that part of music which lies behind all the beauty, nobility and strength *in* it, *Harmony*—that part of music which our elementary teaching most curiously and shockingly ignores. And besides knowing the musical part of the music, to know also the moods which the music embodies.

It is in my opinion of no educational value whatever to try to learn these inner things of music (the harmony and moods) from what is commonly called "teaching material." By this I mean not such teaching material as an artist would use, but the teaching material which is expressly written to sell for average music lesson purposes. The emptiness of this undergrowth of musical art surpasses all belief. Now and then, once in a hundred pieces, one of these small writers has an idea and is not influenced to tone it down to please the "popular demand." An idea is an idea; it is vital and living. When you tone it down to suit a popular demand, you simply choke the poor thing to death. No! If you wish to gain any musical advantage for yourself by study (and it is also true that if you wish to give your pupils any musical virtue) you must turn to composers who worked in the "real thing," in music itself, and not in make-believes.

Really capable musicians do some shockingly poor work sometimes in their "teaching pieces." But a short time since I was playing through some alleged easy music by a composer who has several light operas to his credit and found it badly written, very badly placed for young hands, impossible, in fact, and totally devoid of musical or artistic interest in any degree possible to imagine.

No! Take something by a composer known to you as a good composer; something which appeals to you; something which you see your way clear to playing nicely with reasonable practice. Then work it up until you get its mood. Then make others see it.

Faithfulness has its Reward.

You remember the man in the parable who had been faithful over a few things. You will be surprised to find out how permeating this reputation of being faithful is. Things turn up from such curiously different points. For example, a pupil of a school where harmony is taught from the ground up, was asked in the high school to name a chord which the teacher put upon the board. One pupil answered—this girl; he put another chord—she, *only*, knew that; then another and so on until he was astonished and asked where she had learned it, to which she replied, "At such-and-such a school." Thereupon the teacher said: "I wish more of the pupils studied in that school." Another case happened when a pupil of the same school in a lower grade listened to a music lesson which seemed strangely familiar; at the end she asked the teacher if she knew such a musical author; to which the teacher replied that she did not know the teacher personally, but she did know her book and had been using her method. A day or two later, one of the pupils at her music lesson, upon being earnestly stirred up to devote some of her practice time to reviewing her old pieces, remarked in a resigned tone: "Well, one thing is sure; this is the only school where the pupils always have something to play." Observe, here were three credits to one teacher, filing in from three different points of the compass, within three days or so. Thus it happens everywhere. Do the work, and in some curious way you are bound to get the credit.

Value of Authority.

To return to our fundamental, rock-bottom asset in music teaching—the firm reputation of loving music and of being determined that others shall learn to love it, too. These critical young minds have a way of sizing us up. They do not like to work *per se*; but, one and all, they know they *ought to*. There it is! The inner obligation to a strenuous life is commanding in our country, and none have it so unquenchably as the girls. The American girl wants to know things; she wants to know them thoroughly. She often has moments of reluctance from study; but she wants to know and to do and do well; and she knows she *ought* to. This is the foundation upon which your influence is going to work out, if you give it a chance, by doing things which bring out the true sides of music, and make the pupils love it.

Curiously enough, the best administrative asset a teacher can have to influence business her way, is a very positive authority to hold the pupils down to hard work, no matter how they resent it; "work, or loaf elsewhere" is a business motto for a school, which gets pupils and holds them. You would not suppose so; but I could take you around in the city and show both kinds; the little classes of disassociated, half-slack and "wishy-washy pupils," and another large school where everybody is proud to belong to a school where they really have to work. They respect the principle. The day schools travel on this road.

The Small, Influential Things

Among the difficulties of your environment are the commercial pianos, some of which were very indifferent when young, and do not grow old gracefully. Moreover, they take their tonics too seldom; they are out of tune. But this difficulty is not so bad as it was a generation ago, owing to the steady improvement in pianos, on the whole. A fine piano makes all the difference in the world. I am myself extremely narrow-minded regarding pianos. A pupil studying Schumann upon a Steinway or any really musical and well-tuned piano, for instance, is already much further along towards understanding it, than if studying upon a commercial piano. The reason is that Schumann was ahead of his times, and his music imagines a sympathy of tone, which very few even of the modern pianos possess; when we have that, no other music is so confidential and enjoyable.

Your reputation as a teacher is going to turn finally upon your *making good playing*, and upon your pupils' understanding and loving good music—serious music, fine music. It is up to you to set about cultivating in the pupils the qualities to which fine music appeals.

For *esprit de corps* (class spirit) nothing is so good as some class exercises, regularly, of high musical character, administered in a way which works out well. Nothing will take the place of this, and without it you remain teacher of a few private pupils.

Such class exercises had better be of two kinds, occurring at stated periods: The one, a class study of the rationale of music (harmony, the keys, scales, chords, etc.); the other, playing meetings, where the pupils all play something, with a printed program and a few friends. These two kinds of things can well be helped out by an occasional evening in which you will talk pleasantly about some one composer and play appreciatively a few illustrative selections. Even better, if the pupils, a few of them, have also pieces to add to this occasion.

So the long and the short of it is, that if you wish to arrive at influence as a music teacher, you must do *influential things*; and the influence which will really add to your standing as a representative of music will always be acquired through activities which are primarily and distinctly musical, and not a mere advertising and pink tea, fooling with alleged music.

Thos. K. Beecher had it right. He said: "The truth will stand up for you if you give it a chance."

The teacher must take care that pupils do not come to dislike studies which they cannot love, and that they do not carry into riper years their early distastes.—*Quintilian.*

THE SMALL CONSERVATORY.

BY J. LAWRENCE ERB.

Growth is always interesting. It is an evidence of life, a prophecy of achievement, and the sole instrument of progress. What makes America the wonder of the world is its stupendous growth. That we are proud of it, in its totality and in detail, goes without saying. Even in the musical world, where so many old-world sick folk bemoan our barbarity and lack of atmosphere, the growth has been of a most astounding nature. Much of this growth has been the result of the transplanting of individuals for a time into an artistic atmosphere, and then turning them loose upon the unmusical public, filled with a missionary zeal for the cause, and a patriotic desire to remove the reproach from their people. The process is best observable in our day, perhaps, in the case of the young man or woman who goes from the farm or village to some centre of musical life, and entering into its spirit, grows into it and becomes, in time, a finished musician who goes out "to spread the good tidings" and to bring new communities into the musical fold.

The Teacher's Joy in a Good Pupil.

Of all the joys that enter into the life of a music teacher, there is none to equal that which comes to one who takes such a pupil and gradually develops him, not into a work of art, but into a finished artist. The joy of the fabled Greek sculptor, when his statue came to life, could not have been greater. The youth entering the studio or conservatory for the first time frequently, in the smaller institutions especially, comes from a home where the musical ideals are scarcely of the highest. Many country homes are, of course, centres of culture, but there are others which know scarcely anything of music as an art, regarding it simply as a means of entertainment. In some the old religious scruples against musical instruments and secular music still hold, so that there are still some sad cases of benighted prejudice.

An Illustration.

Such was the case of A—, whose parents were members of one of the religious sects that maintained that musical instruments are instruments of the evil one, and therefore should be absolutely shut out of church and home. A— was intensely fond of music, and besought his father to allow him to buy a piano or even a reed-organ. Perish the thought! So A— was obliged to feast his ears at the neighbors' or to leave his own musical talent to languish. But the Fates are not always unkind, for at last a progressive neighbor purchased a piano to replace the nearly worn-out reed-organ which had been in the family for years, and, knowing A's passion for music, he kindly offered to give the organ to him. Imagine the distress of the young man when the inexorable, Puritanical parental will once more asserted itself, and forbade the bringing of the instrument into the house. At length, as a compromise, the organ was placed in the hayloft, as horses and cattle have no souls, and A. spent his leisure hours making music for the entertainment of horses and cattle. This state of affairs continued for some months until the patience of the boy was finally rewarded (principally because his progress was beginning to be the talk of the country-side) by being allowed to bring the satanic instrument into the house.

Now, if this were fiction instead of fact, A. would have developed into a great artist who set the world aflame. As a matter of fact, he is not even a professional musician, but a high school principal. What, then, has been the net gain of all this trouble? The answer, which is not in the least startling, is simply, the awakening and culture of a soul. A. is now one of that all-too-small band of amateurs scattered throughout the land who have an intelligent enthusiasm for and appreciation of music and who are ever on the lookout for legitimate musical enterprises to which to give their support, and who do so much toward the development of that elusive but necessary thing called "musical atmosphere."

A. is a good example of one kind of product of a musical education, the other kind being, of course, the professional musician. Both kinds are of the utmost importance in the musical development of our country, and it is the highest mission of the smaller conservatories, at least, to swell the ranks of both classes. Of course, A.'s case was an unusual one in our day, but there is no denying the fact that the musical tastes of the great majority of those who enter the conservatory are either crude or corrupted. It therefore becomes the mission of a musical education—primarily to refine the taste and secondarily to develop technical facility.

The Average Pupil and His Development.

The narrow mind is always dogmatic, and none know so much about music as the ignoramuses. So among the many new students who enter the small conservatory, one finds many undeveloped minds with firm prejudices to be overcome and, most of all, an utter incapacity to comprehend the vastness of the field and the difficulty of the labor involved in securing a musical education. "How long?" is the common question, accompanied by an expression of confidence in the quick achievement of results that fairly staggers the unsophisticated teacher.

The first step in the progress of such pupils is generally the "rude awakening." Not all rally after the serious cold douche which their spirits undergo at this time, but the case is hopeless until this stage is reached. Humility, and her twin sister, receptivity, are the first requisites of a successful student. With a realization of personal incapacity comes an overwhelming sense of the capabilities of others and an awe-stricken appreciation of the musical advantages of the institution. Or, on the other hand, the boy or girl who has been the undisputed prodigy of his small musical world soon discovers the vast removes that separate him from the goal and the great strides that many of his fellow-students have made toward that goal. The discouragement which accompanies this stage of development is the natural and normal sign of growth; though a superabundance of discouragement, like any other good thing, is likely to lead to bad results.

Following this stage comes the feverish desire for information. "So little learned, so much to learn," seems to be the motto of this period, and no amount of labor is considered too irksome for the ambitious student. Complete absorption in the new wonderland, slavish devotion to study and practice, and then, too often—the collapse. For it is a sad fact that many of the students under such circumstances overwork until strained nerves and muscles call a halt and enforce a rest. But this becomes really a blessing in disguise, giving the student an opportunity to digest at least a little of the hastily devoured information and an opportunity to get his bearings. And usually he comes back chastened and with a greater respect than ever for the difficulties of his profession, but with an indomitable resolution to fight on until he "wins out." From this time on the pace becomes more rational, the progress more normal, and the musicianship more mature, until finally the course is completed, the goal is reached, and a diploma crowns the end.

Organized Musical Forces.

It is one of the most encouraging signs of the times that nearly every conservatory—and there are scores of them scattered throughout the length and breadth of the land—has its chorus, which renders choral works of merit, often venturing farther afield than the better-known city organizations, and often its orchestra, and an artist-recital course, all supplementing a well-rounded curriculum of study, *including* the theory and history of music. The finished product of these schools is likely to be more symmetrically developed than that of the more highly specialized eastern schools and studios while the independence and self-reliance resulting from the fundamental, thorough-going character of the training makes the graduates of such institutions valuable men and women in their profession, much sought after for the practical nature of their equipment.

The Missionary Spirit.

The graduates of such schools become the missionaries and pathfinders of our art. Being undazzled by the allurements of the great cities, they are content to remain in the smaller towns and institutions of learning, doing a faithful work among a people more or less remote from the centres of musical life, forming and developing little art-centres of their own, with a musical life often of surprising depth and breadth, and creating and sustaining a musical atmosphere which will, in the not distant future, do much for the cause of art, as it already does for the cause of artists (in creating a demand for recitals, concerts, lectures, and the like).

Being unaccustomed to the expense (and extravagance) of city life and its artificial, hot-house atmosphere, these musicians are not above teaching for modest prices, thus bringing good musical education within the reach even of the day-laborer with an ear for music. Then, too, not being accustomed to the Bohemianism of city art-life, they do not expect to be taken for anything other than plain men and women engaged in an important work which they are doing to the best of their ability. In this way they remove much of the reproach which often attaches itself to the name "musician"—being described by such adjectives as "queer," "cranky," "eccentric" and the like. Their work is necessarily educational; many of them are plodders. It is not likely that more than a few of them will ever make for themselves a name with the pen. But the work which they are doing and will do for the future of music in America makes them one of the most important factors and worthy of respect in all our art-life.

Value of the Small Conservatory to Musical Progress.

It is not too much to claim that the musical development of the great body of our country will be brought about by the graduates of the small conservatories. The boys and girls from the farms and the so-called middle-class homes, whose endowment of brains and energy and love for the best in art more than offsets their dearth of worldly goods, flock eagerly to the less expensive and less pretentious, but none the less faithful, schools which offer no fancy courses under high-priced, imported teachers, but which give what is much more important—an all-round, fundamental musical training, which is thoroughly adapted to the work of educating the great mass of our people first in the elements of art. And when the time comes that the musical atmosphere of our land is sufficiently thick—as it already is in a few of the larger cities—then the more highly specialized experts, of European or American birth and training, will be able to do their work with the material that these humbler teachers, the rank-and-file of the profession, have prepared for them.

The influence that many of the small conservatories exert is astounding. Their student-body is composed largely of those who, coming first with crude, unformed tastes, have progressed sufficiently to teach in the small towns and villages from which they came. The summer months are in this way given up to teaching—say from May to November—and the balance of the year to study. It is not at all unusual for such student-teachers to have a class of 40 or 50, or even more pupils every summer. When it is taken into consideration that not one or two, but a dozen or a score of students, may be so engaged at the same time, the influence of even a single conservatory may be imagined.

And this influence is of the most permanent and important kind, for the product of this training is, not concert performers, of whom we have a plenty, but listeners and amateurs who make up the audiences and choruses and generally the bone and sinew of our musical life. It is such work that makes possible in towns of a few thousands of people the establishment of vigorous, flourishing choral and oratorio societies and musical clubs, which do so much to keep alive in this land the great masterpieces, which in the hurry and turmoil of the larger cities are often crowded to the wall. It is the work which slowly but surely is supplying the leaven which will leaven the whole lump and finally make America the great musical nation which it is destined to be.

The best chamber music, like the finest symphonic music, is a sort of transcendental language which affects the hearer somewhat in the same way as the study of astronomy or the higher mathematics their ardent devotees. It suggests the ineffable and the infinite perhaps more vividly than any other form of art. It also evokes many other images and thoughts of a definite nature, but in no two cases are these mental pictures identical. A passage suggesting a sunset to one hearer may call up a battle scene to another. But no reasonable person wishes to force his picture on his neighbor, especially as the same passage may visualize itself differently to the same hearer on different occasions. This is the *reductio ad absurdum* of a great deal of *program* music—that which gratuitously attempts to tie down music to the suggestion of specific images and emotions, a function which the language of everyday life already performs quite well enough.—*C. L. Graves.*

TACT IN TEACHING.

BY J. W. LERMAN.

Among the qualifications that make for successful teaching, the ability to read human nature, that intuitive faculty for discerning temperamental peculiarities, and the common sense to adapt one's methods accordingly, are not the least important. The teacher who essays to treat all her pupils in exactly the same way—much as pins or buttons are turned out by a machine—will soon be forced to acknowledge herself a dismal failure.

Comparatively few pupils are at once talented, studious, docile and persevering; on the contrary, a teacher will find among her pupils various degrees of talent, and about as many different temperaments as there are personalities. One will be slow, another flippant, a third will be lazy, a fourth inclined to be stubborn and sullen. As a rule, teachers cannot afford to choose their material, but must take pupils as they come—good, bad and indifferent—and do the best they can. It is no such easy work, either, as some outside the profession imagine. Still, even in such circumstances, teachers may lighten their labors and obtain the best possible results if they will make a study of their pupils, and deal with them according to their individual characteristics.

For instance: There's the slow pupil—the one who is, perhaps, not so able as she is willing. She is pushed and pushed by her teacher and yet she "sticks." No matter how hard the teacher works with her, she doesn't seem to get on. The child is discouraged and the teacher despairing. What's to be done?

Well, it may be a case in which *less* should be done, or rather, attempted. Perchance the teacher is too fast and should "stick" more *with* her pupil. My advice would be: Don't push! Accommodate your pupil's work to her capacity. Instead of crowding the slow learner with more than she can well accomplish, give her for a lesson only as much as she can get well in hand *during the lesson period*, even though it be only a measure or two. Teachers often try to cover too much ground at a lesson, expecting the pupil to smooth out the "wrinkles" by practice, and at the next lesson are chagrined to find the task still "wrinkled," if not hopelessly "crumpled." And the worst of it is, the more the pupil has practiced, the harder it is to take out the "kinks." The hope for your slow pupil, then, is small tasks thoroughly mastered in the lesson hour. Under this treatment the diligent student who is slow at first will gradually expand in capacity.

To teachers, another thorn in the flesh is the "flippant" pupil, generally of the fair sex. Oh, yes, she knows her lesson. Why, it was so easy she did not have to practice much at all! And she proceeds with the utmost *sang froid* to commit music murder. Shades of St. Cecilia! Is that the lesson you gave her? If you were in the next room you'd never recognize it at all. False tones, ragged rhythm, pedal down from A to Z, and confusion worse confounded! The remedy?

Put on the brakes! *Hard!* You'll need uncompromising firmness in dealing with her. Pin her down to serious work. How? Take a strain, phrase, or even a measure, and make her go over and over it slowly and carefully until it is done to your satisfaction. If at the next lesson you find she has backslidden, drill her again on the same bit of work with the same persistence as previously; and until she gets that bit of work perfectly you must "fight it out on this line if it takes all summer" and part of the winter. When Miss Flippant finds she can *not* run away from you she will probably come to the conclusion that careful work is less trouble, after all. But remember: With this class of pupils, relaxed discipline means lost control.

Then there's the "lazy" pupil who will not practice. A hard proposition, such a one! Paradoxical though it may seem, lack of physical exercise may account for "that tired feeling." Only recently I had a boy pupil who, though bright and talented, was sluggish in his work. I cast about for the "wherefore" and found he took very little out-door exercise. A talk with his mother resulted in a daily constitutional—a brisk walk, run or romp in the open. The experiment succeeded, for the boy at once showed more life and energy, took interest and pleasure in practicing, and improved in his school studies as well.

Where this cause for laziness does not exist, other methods must be adopted. For example: If the pupil has a penchant for "pieces," let a "piece" be promised occasionally, but *only on condition* that the exercises and necessary "dry" work be thoroughly mastered. Don't cater to the pupils' "likes" too cheaply, but hold their gratification in reserve as rewards for diligence. The suggestion regarding thorough work during the lesson period applies here also, as it does in every case.

The sullen or stubborn pupil is, perhaps, the most difficult of all to handle, and requires the greatest amount of tact on the part of the teacher. Here firmness and harshness are worse than useless; they only feed the fault. There is only one method of treatment that has any chance of success against obstinacy, and that is persuasive gentleness. Get at your stubborn one through the heart—by appeal rather than by command—and the stubbornness will melt into tractability if not eager acquiescence.

The temperamental characteristics mentioned above are but a few of the elements of human nature, which elements are found to exist in countless combinations in various personages, though usually with one trait predominating. Successful teaching demands of the instructor not only a knowledge of the subject taught, but also infinite tact and discernment in coping with these individual characteristics in pupils.

Therefore, fellow-teacher, while your pupil studies the subject, you must study the pupil and adapt your methods according to your material.

IDEALS IN PLAYING.

BY MME. OLGA SAMAROFF.

First of all, one must convey the real message of the composer; as this is purely interpretative art, one must try to find out what the message is and be able to convey it; and to do that one needs, first, a perfect mastery of the instrument; secondly, talent to feel intuitively what the message is, and thirdly, one must learn the traditions. One must study the composers' lives and the literature of the times in which they lived; for, although music comes from within, all these are helps toward the inner and more thorough knowledge of the writer's moods.

When studying a composer, it is best to start with broad lines at first, and get the whole outline of the work before filling in the details, but I do not believe in leaving anything to the mood of the moment, when one is before the public. Every phrase must be thought out and worked out. I have no patience with those who say that "I have different moods and I must play differently at different times because of those moods." One must keep a mental grip on whatever moods one has, and have a perfect mastery over them.

The secret of technic is to do anything in a legitimate way. For example, one must have absolute control of all one's muscles. Each independent muscle must be so trained that it will do its work automatically. In a big program the player must eke out strength, particularly if a woman. On the other hand, it will not do to spare oneself too much, because by so doing, brilliancy and force in climaxes may be lost.

Many, many years of study are necessary to perfect oneself even in the technic of piano playing, and the longer one plays, the harder one has to practice; for the more one delves into the secrets of a composition, and thus becomes saturated with the composer's idea, the higher will the ideals be; and as ideals broaden one finds himself moving onward and upward to still higher ideals, and the curtain is forced open more and more. But for those who have not this schooling, the curtain never opens.

Then, too, it is essential for good playing to have a good instrument, for the shading, variety of tone and beauty of coloring are more than half lost if the instrument be bad. For tone color it is absolutely essential to practice on a good instrument as well as to play on one.

There is a fallacy afloat to the effect that "nobody can practice more than four hours a day." As a matter of fact, nobody can be a great artist who does not practice more than four hours a day; and to do this one must have not only a good constitution, but good brains—the constitution to keep one from tiring, and the brains to know how best to make use of the constitution. It is physically impossible to keep up a repertoire on four hours a day. By this, of course, I do not mean to spend four hours a day on technical drudgery; there is much more than this in piano playing. There is work to be done in pedaling, in tone color and in general musicianship. And by general musicianship I mean a knowledge of harmony, counterpoint, and a speaking acquaintance with other instruments.

Organ practice is a splendid help to get ideas in tone coloring. On the organ you know positively that a certain stop will give a certain effect, a certain tone color. In playing the piano one must pull imaginary stops to get these tone colors.

General musicianship is essential to all musicians; the orchestra leader must know the music of the piano as well as that of the many instruments in the band under his control; to thoroughly interpret piano music one must see the orchestral possibilities in the music and express it on the piano as far as one is able. Of course, some piano music is more orchestral than others. Schumann's, for instance, is thoroughly orchestral. We feel that Schumann was thinking of the orchestra at all times when he was composing for his piano. In the Schumann "Fantasia" that I play, I feel just what instruments the composer would like to use.

Another important factor and one of the most important factors in the great problem of attaining one's ideals in piano playing, is the great factor of the teacher. One must not only have a good teacher, but the best possible teacher, and not only when one is finishing piano education, but when one is beginning. There are not so many great teachers; but there are many with great reputations who are had teachers, but whose names have commercial value.

Just a word about the difference between the music of this composer and that. Of course, we all recognize Bach as the most intellectual, and in the arrangement of a program he is generally put first, because it is always wise, I think, for both the player and the listener to have the most important, the most intellectual number at the beginning. This is the logical way. César Franck is a classic modern, and I sometimes place him at the beginning of my program for the reason that he is so great a classic, although a modern.

The pianist ought to play the things that he loves, because we love what we understand and feel, and we certainly can play best what we understand best.

Schumann is, to me, in music what German poetry is in literature; there is no phase or feeling that he has not expressed in his music. His "Fantasia" is his greatest work for the piano, and in fact the greatest of all his works. This "Fantasia" and the letters that Schumann has written about it are good examples of what I said a little while ago about the knowledge one gets of such compositions from the letters of the composer, written at the time when the work is being composed. For instance, Schumann writes to his former sweetheart of this "Fantasia": "You can only understand the piece by putting yourself back in the summer that you gave me up." Schumann was probably alluding to the first movement, which is filled with wild despair.

Of all music there is none more grateful for the piano player than Chopin's, whose works are eminently pianistic, and at the same time extremely emotional. Chopin's own playing was almost invariably characterized by delicacy, and I have sometimes wondered why so many of his works are so passionate, so huge. I allude chiefly to his fantasias and sonatas. I once heard de Pachmann play the G-minor ballade of Chopin with an entirely different ending from the one expressed by Chopin's own marks of expression. Where Chopin marked a fortissimo, de Pachmann played a pianissimo, and I am not sure but what the excellent result really demanded the change.

Liszt left nothing in the possibilities of the piano that he did not exploit and put into music. I think that the composers that appeal to most pianists are the German composers, Beethoven, Bach and Schumann reaching the highest points of intellectual excellence.

Of the French writers for the piano, Saint-Saëns is, to my mind, the nearest to perfection, but there are certain earmarks in the works of all Frenchmen that are unmistakable. There is a certain brilliancy and an extreme tendency to shading. Their music is more calculated to please the ear, and although effective, appears to be calculated for outward effect. —*New York Commercial.*

SOME RECITAL IDEAS.

BY T. L. RICKABY.

I WAS under the impression that the last word had been said on the subject of pupils' recitals, and when I saw in one of last year's numbers of THE ETUDE a paragraph relating to this much-discussed topic, my first impression was to turn the page without reading it. Let me say, however, in passing, that this is *never* a safe thing to do with THE ETUDE. Read everything! Dismissing my first impulse, I read the paragraph in question, and found several ideas, and moreover they were full size and vital. The writer of the article intimated that the recital, as we know it, had outlived its usefulness, and that the recital idea, like everything else, was expected to progress. Now if this be true, and it certainly is, it becomes the duty and privilege of all wide-awake teachers to endeavor to invest the recital of the future with new features, establish new ideals and objects; in short, institute reforms, if not complete regeneration.

Advantages and Disadvantages of Recitals.

Now, why did we give recitals? Well, our aims were laudable. We had the good of the pupils at heart; we wished to give them extra incentives to work harder; we hoped to give them self-confidence and ease in performance. Incidentally, we desired to advertise a little; and again, some of us tried, by means of recitals, to turn a (more or less) honest penny. As an advertisement it may be conceded that recitals were successful, and some teachers may have made money by them; but outside of these two considerations, the recital seldom came up to the full measure of our expectations. To the majority of pupils, playing in public was a veritable *bête-noir*—an ordeal anticipated with dread for days, undergone with reluctance, often positive agony, and followed by something very like collapse. The few good players, to whom playing in public had no terrors, would have done just as well probably, without the recital, for earnest, ambitious pupils need no incentive to work hard and steadily, for they have pleasure therein.

The responsibility resting on the teacher was great, and as average pupils never do what one expects of them, the teacher often reaped a reward of annoyance and disappointment. Moreover, recitals have often been the cause of ill-feeling and strained relations (to put it mildly) between teacher and parents, the former usually being completely misunderstood when his intentions were just and for the pupils' benefit. Altogether, I think that teachers should hail with delight any movement towards relegating the stereotyped recital to the rear, and with equal pleasure would try to evolve something better to take its place. I have set myself the task of giving the readers of THE ETUDE an idea or two with regard to recitals.

The recital did little toward developing musical appreciation generally, and still less toward creating a musical atmosphere. The great object seemed to be to please parents and relatives (at the expense of the children, the teacher and the long-suffering audience) by display. People were not interested, but went out of courtesy to their friends and neighbors. Solos, at best, are not calculated to improve musical conditions. Solo work is individual development, and individual development in its narrowest and most restricted sense, and solo work will be of practically little benefit to a community, so far as musical growth is concerned. The majority of pupils possess a piano or vocal solo or two, and use them in the same way as a diamond pin or a necklace. The display of either is a species of vanity; excusable and within certain bounds praiseworthy, but vanity nevertheless; and as a very small proportion of pupils retain their ability to play after lessons are discontinued, it follows that, outside of the indirect benefit of study and the mental discipline involved, the labor of learning to play at all has gone for nothing.

Ensemble rather than Solo.

I cannot state too emphatically that the great need is more music of an ensemble character—choral and orchestral music, quartets and chamber-music of various kinds, and less, infinitely less, indifferently played piano solos—less songs by pupils and singers who can "carry" a tune that has been laboriously taught them as the parrot is taught to say: "Pretty Polly"; less essays and papers and explanations and lectures and so on. In their place, or rather at recitals, let us have music—real music—by those competent to perform it adequately, which will give pleasure and profit to those who listen. In union there is strength, and many performers who might be nervous to the point of incapability, if singing or playing alone, would feel confident and full of vigor if supported by others. Therefore, let the watchword be "combination." There is not, neither can there be any legislation against "trusts" of this kind, and their advantages and benefits are beyond question.

My plan is to organize a society of the advanced pupils. Let this organization stand for the best you can do. By all legitimate means make it the object of a pupil to gain admission to its select circle; but, moreover, make it a difficult matter to become a member of it. Let admission be by means of examination and have the examination definite and unyielding. For my part, I would not admit anyone who could not play Czerny, Op. 299, with all the scale and arpeggio technic that this implies. For sight reading tests I would use Kuhlau's sonatinas, or sonatina pieces of equal difficulty, and require a candidate to read either part in a four-hand piece, together with the accompaniment of a song or violin piece of medium grade. If a teacher has no more than four or five pupils who can "qualify," then give recitals with those four or five. The number will soon increase, because it will be a matter of pride with most pupils to make every effort to become eligible for promotion. Being a member of this body will carry with it a dignity that nothing else could confer, and will stamp the pupil with the "hall mark" of real musicianship and will be a voucher for any performances such members may offer the public. Under this sort of arrangement, all possibility of giving offence to parents and pupils will vanish. Every sincere, earnest and determined pupil will in due time reach the point at which he or she can take a place among the "elect." In other words, the pupils themselves and not the teacher will select the players for each recital.

As already suggested, the object of the organization is to give ensemble music rather than solos. The material to select from is so abundant and so uniformly excellent that the real difficulty is to make the selection from so much that is good. At this point, let me make a plea for the cabinet organ in this kind of work. Few teachers realize the possibilities of this much-despised instrument. The organ and piano together make a very pleasing combination, and if a violin can be added (and it usually can), so much the better. Almost every teacher at some time or other has used the standard symphonies in four-hand arrangements. In future, try the effect of an organ part with these piano duets, using the full organ in the climaxes, and to bring out more clearly the chief themes by the use of differently voiced stops. Further, the sustained tones of the organ have the effect of amalgamating and reducing the percussion tones of the piano and a much nearer approach to orchestral effects is gained than by piano alone. Pieces for two, three, and even four violins and pianos are to be had and are vastly more interesting to the average audience than solos.

A Program.

I will now give a specimen program which will illustrate clearly what I would have done.

Beethoven.....Symphony No. 5 (One Movement).
Piano, 4 hands, Organ.

Reinecke .....Spring Flowers.
Voice, Violin, Organ and Piano.

Haydn.....Andante ("Surprise" Symphony).
Three Violins, Piano.

Gade .....Approach of Spring.
Female Quartet, Piano, 4 hands.

Reinhold.....Impromptu in C-sharp Minor.
Piano Solo.

Stolpe .....Idyll.
Piano, Organ, Violin.

Mozart .....Magic Flute."
Piano, 6 hands, Two Violins, Organ.

It may be readily imagined that programs like this could not be given very frequently. Two or, at the most, three only could be given in a year. But just think for a moment of the inestimable value of music like this to the players. It would mean growth and development, and there would be no retarding of the regular work. Then such programs would be much more entertaining, not to say edifying, to those who were fortunate enough to listen to them. A teacher could invite anyone, however musical, without fear of embarrassing happenings. Further, a charge could be made without any qualms of conscience whatever because a program like that above is worth anyone's money.

Many piano teachers also give instruction on the violin. In such cases, the violin parts can be easily managed. But where one teaches piano alone he must be indebted to others for violin and vocal assistance. However, I never knew a violinist or a vocalist to refuse to help—they are always only too glad to do so. I had hoped to speak of the orchestra and chorus, but must leave that for a future occasion.

Let me say that I am not offering anything that is impractical, untried. I am not theorizing. This program and others like it *have been given*, and are models of what will be given in the future by my pupils. I do not expect to give any less lessons in solo work than before—in fact, I expect to give more. But solo work in recitals will be secondary—unless a pupil, as sometimes happens, develops extra talent in this direction. But be sure it *is* unusual talent, and fully supported by nerve and strength.

Finally, let me suggest to look up the paragraph mentioned at the beginning, which you will find in the issue for June, 1905. Also look up THE ETUDES for July and September, 1904. In them you will find valuable ideas and hints. Then go to work and, with ideas of your own in addition to those of others, make the "recital of the future" a thing of power and influence.

A METHOD OF GAINING SPEED IN PLAYING.

BY OLIVER R. SKINNER.

AFTER years of practice many players still lack velocity, and constant effort and faithful application only seem to make one feel even more discouraged. The following plan is recommended and has never been known to fail.

Take all major scales in chromatic order—C, D-flat, D, E-flat, E, F, etc., the twelve consecutively with each hand alone, four octaves, accenting in fours, at M. M. 100. The twelve scales should be made one exercise and played consecutively without interruption, *ppp*, with the closest and least movement of the fingers possible. The wrist should be absolutely passive and relaxed. It is understood that the player thoroughly knows the scales, otherwise this sort of practice is useless. After playing through at above-mentioned tempo, try the scales in the same manner at M. M. 112. On the second day, begin with the metronome at 104 and finish at 116. On the third, begin with the metronome at 108 and finish at 120. Advance in this manner for six days. On the sixth day the student would begin with the metronome at 120 and finish with M. M. 138, a gain of 26 beats in one week.

For the second week, let the player begin a notch in advance of the first week and continue through the week similarly. For the third week, let the student begin with the minor scales, taking the speed as during the first week. Arpeggio practice may be done in the same manner. Take some exercise like in Mason's "Touch and Technic," which can be carried through the key circle simultaneously with the scale drill. Follow the same plan for practice. The same methods may be followed in the study of etudes consisting mostly of runs. The *tempi* indicated above may seem slow, but it is well to begin slow enough to be certain of fingering and good hand position. The increase in speed is so even and gradual that the player will find himself at the end of, say six weeks, playing at a speed and with an evenness and facility which was hitherto absolutely impossible and perhaps unexpected.

An incidental benefit which may be derived from this *ppp* velocity drill is the disappearance of clumsiness and heaviness of touch. One who has to do much heavy practice can, occasionally practicing in this manner, keep his technical balance.

IS MUSIC A NECESSITY?

BY D. A. CLIPPINGER.

IT is a common expression, in comparing the United States with European countries, that "there music is a necessity, while here it is a luxury," the inference being that we have not yet reached a stage of development where music is a vital factor in our social life. Being a luxury it could be dispensed with without serious inconvenience. Whether music is a necessity or not is a matter of definition. If we mean by the necessities of life just what is required to keep life in the body, then a handful of rice or corn, each day, will satisfy the conditions. And they will satisfy the conditions in Europe, as well as in America.

But the word will bear no such limitations. To narrow it to the mere matter of physical supply robs it of its most important meaning, and removes from the list all the results of modern invention. Far more important are the mental and moral necessities. The word is very elastic. It expands with the development of the race. Its meaning is relative and changes with the age and the thought of a people.

The necessities of life are those things which make man feel in harmony with his environment. To the pioneer, the necessities of life were almost entirely physical. His mental necessities were few. But we have been progressing, and for one of our centres of civilization to return to the manner of life of the American pioneer would seem almost like a relapse into barbarism. The telephone, telegraph, locomotive, etc., were not necessities to our forefathers because they were unknown. The developments of their day constituted a harmonious environment, but they would fall far short of a harmonious environment when placed alongside of the thought of today.

The necessities of life are those things which are required to satisfy man's mental and spiritual wants no less than his physical wants. Viewed from this standpoint, which is the only one possessing the elements of sanity, will anyone maintain that music is not a necessity in our country? Take, for example, one of our large cities. Remove its orchestras and musical societies, stop all concerts. Let there not be a public musical performance for a year. The result would be an uprising that would make the present-day labor troubles look like a festival.

Now go a step further, and remove every musical instrument from the city, including church organs. Let there be no music in the churches and the homes; would the city continue to grow and flourish? I trow not. Depopulation would begin at once and in a very short time the city would be as complete a ruin as the most enthusiastic ruin lover would care to see. What a bonanza it would be for a pianist or a vocalist to strike such a town at the end of the first six months. Even the American artist would play to crowded houses and feel that at last his own had discovered him.

Now apply this process of elimination to the entire country. In a very short time it would be a wilderness in every possible sense of the word, and Europe would be so crowded with Americans that they would actually be unwelcome. But some one will say, such a condition as that mentioned above is unthinkable. So it is; which proves conclusively how great a necessity music is in this country. There was a time when such a condition in this country would not have been unthinkable, but things have changed and music has played an important part in this change.

It is impossible in this age to limit the necessities of a people to their physical wants. Man's higher nature demands food. The lack of it causes suffering no less keen than the lack of physical supply. Of all the agencies which tend to lighten the burden of toil, none is so potent as music. Business men are seeing this and taking advantage of it. In many factories where large numbers of girls are employed, music has been introduced and some time given to it each day. The result is a marked improvement in the quality and quantity of the work. The church feels that it is a necessity. Were it not, it would have been dropped long ago. But on the contrary, more is made of it from year to year. No one will question its necessity in time of war. We might exist without music, but to live without it, as we understand life today, would be impossible.

Man's necessities are governed by his experience. One who has not experienced the advantages of our modern civilization will hardly feel the need of having them, but once having had them, they *are* necessities. Our country has everything that modern civilization can suggest; the best the earth affords comes to us. We have come to demand the best in every line and nothing short of it will satisfy us. This applies particularly to music. More critical and discriminating audiences than those of our large cities cannot be found anywhere on earth.

In the face of all this, will it still be said that music is not a necessity in the United States?

THE PIANO AND ITS INFLUENCE ON THE GROWTH OF MUSIC.

IN a supplement to a recent number of the New York "Commercial," Mr. Charles H. Steinway, head of the piano making house of Steinway & Sons, has an interesting article on the evolution of the piano, showing how its present state of development has been a matter of "tedious evolution." We reproduce the greater part of this article, which after referring to the placing of a tablet in the Cloisters of Santa Croce, in Florence, to Cristofori, the inventor of the piano, he calls the piano "a box of metal strings, upon which more thought and more money have been expended than upon any other instrument that the world has ever acknowledged." He goes on to say:

"Composers have penned more notes for it than for the bulk of all the orchestral instruments, and it possesses today a literature unrivalled in any other branch of musical composition.

"During the past year thousands of pianos were made in the State of New York. Today there are nearly one hundred firms of piano makers in New York City and Philadelphia. The estimated amount of capital tied up in the piano enterprise in America is $100,000,000.

"Now, to what do we attribute the wonderful popularity of this instrument? This pet of musicians, this business man's recreation, that has consumed the thought and lined the pockets of many interested?

"Is it nothing but the mechanical perfection of the instrument, for which all makers are striving, and which all performers are demanding in their instruments? In a sense, the piano is a mechanical instrument and with the development of its mechanism is to be found the growth and development of our art from its very beginnings; without this mechanical growth, our pianoforte literature and pianoforte virtuosity would have been impossible; and, in the history of our perfected piano of today is written the history of the instrumental music of the world.

"But, if this were all, then would our work be in vain. For, as a matter of fact, together with this mechanical perfection, there has come a greater insight into the possibilities of the instrument as an interpreter—a new fact which the beginners failed to perceive, an opportunity for the perfection of the instrument as a receiver of and producer of the individual expression of the performer.

"Go back to the beginning of all things in instrumental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese pien king. Upon two horizontal bars were suspended sixteen metal plates, which, when struck with a hammer, gave out the notes of the Chinese scale. Here is the first piano. The ancient dulcimer was an open box of strings which, when struck with a hammer, gave the notes of the scale. The psaltery is a dulcimer played with a plectrum instead of a hammer. Man's ingenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound by pushing the key up or down. And this is the spinet. Another inventor attached to the end of this horizontal key-stick an upright piece of metal, which pushed up against the string and caused it to vibrate. And this was the clavichord. A still more resonant tone was demanded and a little hammer was made and put in place of the metal tangent of the clavichord, and here was the embryo piano.

"Now note the further process:

"When the first piano maker used his hammer keys, he found it impossible to keep his strings in place with the strong pounding they were getting, without making an additional support for them, and finally he strengthened the strings themselves. His frame was strengthened by additional pieces of heavy wood under the sounding board, wherein were fastened the pegs for the strings, which from catgut have been turned into wire, and the single wire has been doubled and trebled. The increasing strain on the frame forced the maker to heavier and heavier woods, until iron took the place of the heaviest.

"And right here, note the development of pianoforte music and compare it with the growth of the instrument itself. We all remember the differences of opinion between the two schools of Clementi and Mozart, and about the meeting of the diametrically opposed players.

"Clementi was the father of pianoforte playing. He lived in and through a wonderful epoch in the life of the pinnoforte. At his birth Handel was still playing upon his Tschudi harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, Kalkbrenner, Czerny, Moscheles, Mendelssohn, Chopin, Pleyel, Liszt, Thalberg, Kullak, Clara Schumann, Reinecke, Gottschalk, Rubinstein and von Bülow had come into the world, each to add his or her mite toward the perfection of expression, or technic, of skill in the manipulation of the piano's keys.

"Before his death the old Bach touch had become obsolete. The gentle whispering to the keys, so common with Mozartian players, had been drowned in the echo of the fiercer, more virile stroke necessitated by the Beethoven music, and virtuosity became the ruling passion of the hour.

"For years, its builders tried every expedient to make the tone of the pianoforte more brilliant, more lasting, clearer, louder. Every ingenious shift that could be imagined was utilized to increase the ease of producing these tones. We no longer have the two rows of keys used by Handel, for in our one row we have more power than in his two. We have done away with draw stops, and have substituted automatic dampers. The centuries have not been wasted, for we have under our piano lid not only an action that enables us to overcome all obstacles, and that plays for us the most intricate, most difficult passages, but an instrument so attuned to the needs of the individual player that there can be practically no thought of the intelligent performer that cannot be expressed by the perfected pianoforte.

"In its history is written the history of instrumental music. From the oldest known instrument to the newest, most prominent, most perfectly fitted with every musical device—from the Chinese pien king and the ancient psaltery and dulcimer to the 20th century grand pianoforte there has been one continued development.

"Since the revival of instrumental music in 1600, the piano has ever held a prominent place in the use of instruments and in the literature of instrumental music. It has seconded every thought and borne out and made possible every attempt at progress in the literature of the instrument. The growth of the piano literature from the days of the fantasias of Scarlatti, Couperin and Sebastian Bach to the pleasing melodies of Haydn and Mozart, from Field's nocturnes to Beethoven's sonatas, from the romanticism of a von Weber to the clear-cut tones of Thalberg; from the perfection of Chopin's work to the versatility of Liszt, the titanic power of Ruhinstein, and the intellectuality of Paderewski, this growth has been possible only because of the evolution of the pianoforte itself."

Nor only is it worth while to make a little effort to appreciate what is first-rate, but in point of fact it is only the object of getting nearer to understanding and feeling what is thoroughly good and noble that makes art worth taking any trouble about at all.

The silly sipping of one sweet after another and passing day after day and week after week from one ephemeral piece of elegance to another, just to make acquaintance with a new sensation, or get through an hour which might otherwise hang heavy on the hands, is utterly unworthy of the dignity of a human being; and the people who misuse art in such a way justify the views of the active and practical people who look upon music as a foolish waste of precious time, and an occupation only fit for gushing and empty-headed triflers.—*Parry.*

Music is still more inaccessible to the people than painting and sculpture. You can see a picture whenever you go to the gallery where it hangs; but a great oratorio may be performed two or three times and then not be heard again for twenty years. Even when it is performed only a few thousand people hear it. —*John Fiske.*

Children's Page

A Cathedral Choir—Konrad Feiir.

The above illustration is a reproduction of a picture of the choir-boys in the gallery of a German cathedral and has interest in connection with the dialogue that follows this note, descriptive of one of the pranks of Haydn and his fellow-choristers of St. Stephen's, Vienna. The German text below the gallery means: "Let everything that hath breath praise the Lord."

* * *

HAYDN'S ESCAPADE.

The following dialogue can be carried out with stage, costumes and actions, or can be read by various pupils, the actions and scenes being described by the teacher. The main incidents are historical.

Characters: Maria Theresa, Empress of Austria, the Marquis de ——, French Ambassador, Josef Haydn, a boy of twelve, personages of rank, men and women, ten or twelve choir-boys, a lackey, a chamber-maid.

Place: Vienna, the palace at Schönbrunn.

Time: About 174—. Costumes of the period.

Scene: A small antechamber. A small bench (a narrow one) against one wall, the only furniture. At the back, heavy curtains conceal doors. On the right curtain a large "No. 10." A door at right, also at left of room.

Scene I.—Enter, hastily, R, lackey, who crosses to curtain at left of background, draws it towards centre and holds it back, waiting. Enter in procession ladies and gentlemen-in-waiting and personages of rank, who pass through doorway and stand within. Enter Empress and Ambassador. As they enter, shouts and laughter are heard from outside, at left.

Empress (stops to listen, turns to Marquis, shaking her head).—"Those choir-boys of mine! I believe they are the worst little rascals on the face of the earth!"

Marquis.—"Even young Haydn of whom you spoke?"

Empress.—"Haydn! he sings like an angel, it is true, but—(laughs)—he's the very spirit of wickedness!"

They go in, and begin to take places at the table. The curtain is drawn, conversation begins gaily, gradually subsides as if doors were closed. The lackey sits down upon the bench, begins to doze.

Scene II.—Enter from left, Haydn, peering cautiously about. Watches lackey, who seems fast asleep.

Haydn.—"I'm sure I don't know why I shouldn't have a look at the inside of the palace, even if I'm not invited to the banquet! I'm tired of being marched in and out of the concert-hall like a wooden soldier, eyes straight ahead. (Crosses over and opens door at right.) H'm! that passage must go somewhere. We'll try that later! Wonder if the banquet-hall is down there?" (Lackey moves in his sleep. Haydn darts back through the door through which he came in, but puts his head in again to reconnoitre, and finding the lackey still asleep, creeps past him to the curtain and is just about to draw it aside when a burst of laughter comes from within. He jumps back and slips behind the curtain at right, still looking out.)

Haydn.—"By my cap and peruke, that was a close shave! Why, that's the banquet-hall this very minute! They have just sat down. Wouldn't the Empress have given me a good clap on the head right before all the Highnesses if she had caught me in there! A great honor for my wig, but oh, my poor head!" (Puts his hand to his head. Another burst of laughter. He dodges behind the curtain at right, as the lackey jumps up from his nap. Lackey goes to door of banquet-hall, looks in, takes small tray with folded paper from some one inside and hurries out, on the right. Presently enter Haydn through curtain, right background, a cake in one hand and a tart in the other, eating hastily.)

Haydn.—"Talk of fairyland! I'd rather have ten minutes in that little room than a week in the biggest fairy palace in the world! Nut cakes, chocolate cakes, plum tarts, currant and gooseberry tarts, kisses and candies! M-m-m-m! (Munches at his tart.) Do you suppose the Highnesses in there are going to eat *all those?* (Looks sober and surveys the remnants in his sticky little fists.) It is a sin to steal—but—aren't we the Court's choir-boys? and not to taste a little bit would be very silly—and it would surely make the Highnesses ill if they ate *all those.*" (He goes back to the curtain, looks in and listens. Darts in and returns with pockets crammed, and both hands full. Walks to front of stage, still munching. Laughter and shouts from the boys outside at left. He stops and listens, gives a leap into the air as a happy thought strikes him.) "I know what I will do! Poor villains! Why shouldn't they have a taste, too? I will go up to them so—" (struts across the stage and makes a bow to an imaginary audience, waving a gorgeous cake in his right hand) "My dear and excellent comrades,' I will say, 'I have to announce to you the most joyous message that has gladdened your ears these many days. About ten minutes ago, our Most Gracious Empress led me into a room in which were such mountains of cakes and pastry that my eyes fairly devoured them. When Her Majesty saw this, she said to me: "Today I am celebrating in happy memory of one of my children, and therefore I have resolved to give my choir-boys for once a real pleasure, although they are such mischievous little wretches. All these dainties I have ordered for them, that they may know one happy day. So, my dear Haydn, take as much as you can carry for yourself, and then go and tell your comrades this: they must come to the palace, and enter this door—marked number 10. But they must be as still as mice, so that they do not disturb us at the banquet. When they have eaten all they can eat, they must fill their pockets, and then suddenly strike up my favorite hymn: *Praise the Lord*, as loud as they can, so that we can hear well, and then I and my noble guests will come out to them, to enjoy their pleasure."'" (He capers about the stage in great glee. Then throws a kiss to the curtain marked No. 10, and capers off, left.)

Scene III.—Enter lackey, right, crosses over and goes into banquet-hall, drawing curtain behind him.

Scene IV.—Enter at left, on tip-toe, choir-boys, led by Haydn, who stops just within the door and points toward curtain marked No. 10, holds up his finger warningly as they seem in danger of making a disturbance. They troop hastily behind the curtain, while Haydn disappears through door by which they entered (left), after making gestures in anticipation of his joke.

Scene V.—Enter lackey from banqueting room, and chambermaid from door at right. She draws him confidentially to front of stage.

Chambermaid.—"Tell me, now, how is the dinner going? Surely there is no one handsomer than Her Most Gracious Majesty, our own beautiful Empress—nor more richly dressed."

Lackey.—"I can't tell you much about dresses and gewgaws, but—you should hear the speeches. They are almost over now. The Herr Marquis—Ambassador from France (makes a deep bow)—has begun on his, and he will just be finishing. I heard the very words he is going to say, when he was learning it this morning. (Puffs out his chest and makes magnificent gestures. Quotes): 'And when the sad and mournful day shall come—long be it far distant—when Her Most Gracious Majesty has passed away—the nations shall say to one another—'"

(Choir-boys from behind the curtain No. 10 suddenly interrupt, singing loudly: "Praise the Lord, Praise the Lord."

Scene VI.—Enter in excitement gentlemen-in-waiting from banqueting room, all the others follow. Lackey and gentlemen enter No. 10, whence the singing still proceeds. Empress, very angry, comes to front of stage, followed by obsequious and distracted Marquis.

Empress.—"Herr Marquis, I shall expect an explanation of this."

Marquis.—"Your Majesty, I—I—I— am— overwhelmed with confusion—"

Scene VII.—Enter gentlemen, lackeys, etc., dragging and pushing choir-boys, whose hands and pockets are stuffed full of goodies. When they see the Empress they break off the song, and shout: "Hurrah for the Empress! Long life to the Empress!"

Empress (covers her ears, looks most angrily from one to another of the boys.)—"Are you mad, you little imps?"

Choir-boys.—"Hurrah for the Empress!"

Empress (furiously).—"Who told you to pilfer the cakes for the Court table and to sing that song?"

A choir-boy (saluting).—"It was Josef Haydn who brought us your Majesty's most gracious message, that we should eat all we liked of the cakes in there, and have a happy day for once, and we offer your Majesty most humble thanks."

Choir-boys (shouting).—"Long live Her Majesty!"

Empress.—"Haydn? That good-for-nothing Haydn? Has he done this? Has he dared— Send for him!"

Scene VIII.—Enter Haydn, dragged to the Empress by lackey. Empress seizes his peruke and cuffs his head till the powder flies. He makes most agonizing faces, and groans and pretends to be badly hurt.

Empress.—"You deserve to have your head cut off for this, sir!"

Haydn (meekly).—"Then I could not sing my solo in your Court concert this evening, so I beg your Majesty most humbly not to strike me again." (Looks up mischievously at her.)

Empress (cuffing his cheek soundly).—"Tell me, sir, do you like that as well as the Court goodies?"

Haydn.—"Oh, your Majesty, your Majesty! I beg! Please, please don't do it again! (Mischievously) I will always be thankful for the goodies—and I will always remember (rubbing his head) never to nibble again!"

Empress.—"You saucy rascal! I believe you would joke if you were going to the gallows. You shall hear from this prank of yours again." (Turning to go, she sees the other boys, their cakes still in their hands.) "Keep what you have taken—but remember! if you touch what is not yours once again—even once, you will find out who is *Maria Theresa.*"

Tableau—Curtain.

* * *

HOW PAULINE LUCCA BECAME A SINGER.

When Pauline Lucca was only eight years old, a chance exhibition of her gift of song decided that she must become a songstress. The child was a half-pay pupil at a fashionable private school in Vienna, her parents being too poor—though of aristocratic birth—to pay the usual fee. Pauline was not a good scholar, and she was very homely. Poverty, stupidity and homeliness separated her from the society of her schoolmates and from the attentions of her teachers. Only one person noticed her—Father Jeestrabek, an old priest, and the religious instructor of the school. He was destined to speak the word that should make her a singer, and thus give her fame and fortune.

The weekly singing lessons of her schoolmates brought hours of happiness. She was not to open her mouth to sing—singing lessons were *extra*—though permitted to be present on condition that she carried in and out the books and instruments. But she practiced at home, singing long and loud whenever she was sure not to be heard by her mother. From an autobiographical sketch, a translation of which is published in the Boston *Transcript*, we condense the story of what followed from those self-taught singing lessons.

On the day of the annual examination she was seated on the last bench, wearing a dress made out of a white mull window curtain. Her mother had been unable to buy a white dress for the occasion. Suddenly her name was called. She stood up, failed to answer the questions of the examiner, and sat down, crying, while pupils and visitors laughed. Then the examination in singing began, and all the pupils of the class rose to show what they could do. Pauline also stood up, though the principal, with angry eyes, motioned to her to keep her seat.

Each of the children sang her song as the names were called. All had sat down after receiving more or less encouragement on the part of the teacher, but of little Pauline nobody seemed to take notice.

Dumb, with wet eyes, she looked appealingly at Father Jeestrabek, who said, in encouraging tones: "The little one over there must sing us a song."

"But," said the principal, "she cannot sing. Pauline has never had instruction."

"It does not matter; she must give us a song."

Then turning to the girl, he asked: "What can you sing?"

A stone fell from Pauline's heart as she heard the words. "I can sing everything the others have sung," she said, proudly, and with a freedom from embarrassment that astonished herself.

"Well, sing us *'Wann's Mailuftert wcht.'*"

"I never sang better than on that afternoou," says Lucca. "When I had finished the first song and the applause struck my ears, I began another, and still another, and did not stop till I saw everybody crowd around my mother, shaking her by the hand, and congratulating her on such a jewel of a daughter.

"As I went toward my mother, a fat, red-faced gentleman declared before the whole school that I had a phenomenal talent, which must be cultivated at all costs. He was, as I learned afterward, Joseph Erl, at that time a celebrated tenor.

"My fate had now taken a decided turn for the better. Erl sent me to the choirmaster of the Church of St. Charles, Joseph Rupprecht, who educated me.

"Under his training I made such rapid progress that four years later, when the celebrated singer, Tietjens, fell suddenly ill, I was able to take her place, singing the solo part at the offertory without previous study. I had not even heard it before, but sang it entirely by the notes—I, a child of twelve. This is the true story of how I became a songstress."

* * *

A GAME OF HUNT.

If you have a large portrait of one of the masters of music, say the one whose works the club is to spend the afternoon in studying, cut this portrait into pieces and wrap each in tissue paper, and then hide in the studio. When the students have come tell them to hunt for small packages wrapped in tissue paper, and each time one is found give credit to the pupil. After all the pieces have been found each tiny bundle should be unwrapped, during the unwrapping each telling something of the musician. The parts of the picture may now be put together, the pupils having much pleasure trying to form the portrait.—*Katherine Morgan.*

* * *

CHILDREN, WAKE UP!

Children, wake up! It is upon you that the music of the future depends. It is you who are to decide whether we shall have another Beethoven and Wagner. Get to work earnestly and acquire every scrap of musical knowledge you can. Almost every master developed his own peculiar style, and why cannot you also work out your own career? Practice diligently, and learn to love the older masters, especially Bach, as Schumann says: For when you cherish Bach, you are on the road to success.

Do you realize what your position in the next generation will be, if you neglect your studies, if you play "ragtime," if you do not heed your instructors' advice? The world now demands or will demand only such musicians as know their art *thoroughly.* No half-educated, cheap teachers and "ragtime" players for the people of 1925.

Do not wait for the opportunity of becoming great, make it—now or never. Wake up!—*Daniel Bloomfield.*

* * *

CLUB CORRESPONDENCE.

So many clubs are being organized and reported that we regret we are unable to do more than give a very brief mention, indicating such features of the work as are unusual and therefore suggestive to officers of other clubs. (A few reports, already in print and left over from previous months, are used in full.)

The pupils of Miss Carrie M. Steinmann have organized a musical club, the purpose of which is to study music and the lives of great composers. It is named the "Beethoven Club," having as a motto, "Perfection is the aim of every true artist."

The officers are: Pres., Amanda Simbacher; Sec., Norma Herzing, and Manager, Miss Steinemann. The club colors are Nile green and white, the flower being the white carnation.

We meet on the first and third Friday of each month, when several members are on the program. Musical games are to be introduced to increase the interest.—*Norma Herzing, Sec.*

My girl pupils have formed a club for the winter. Our motto and password is: "Think, be patient, aim high." At each meeting we will have a quotation from some musician. Each member gets a musical term to define, and a fine of 10 cents is imposed on anyone who shirks duty.—*Mrs. W. C. Collins.*

We organized a club in September, and selected for our name The Etude Music Club; our motto is: "In Heaven all is harmony"; colors, violet and cream; flower, the violet. We study The Etude, have readings and essays on different musicians with piano selections interspersed. Each member answers to the roll-call with a musical quotation or current item.—*Lola G. Roane.*

About a year ago I organized a musical club with fourteen members, selecting the name "Junior Etude Musical Club." We use many of The Etude articles for our regular meetings. Our club colors are pink and white; flower, pink and white carnations.—*Mrs. James West.*

New Clubs. Miss Lina Keith's junior pupils organized the C♯ club, February 10th, 12 members; colors, black and gold.

Miss Rose Sander's junior pupils formed "The Amateur Philharmonic Club," 13 members; colors, green and pink; motto: "Every day we spend without learning something is a day lost" (Beethoven); guessing contests, musical puzzles, games introducing musical terms, ear training and chord-building exercises.

The Mozart Club, Mrs. Belle Champlin's pupils.

The St. Cecilia Music Club, 21 members, Miss Kate Halpenny's pupils; colors, pink and gray; study the great composers; musical games are attractive; dues, 5 cents per month.

The Beethoven Club, Mrs. Helen W. Crandall's pupils; studying the great composers. The Etude a great help.

Mozart Club, 16 members, Miss Clara Feldmann's pupils. At each meeting the teacher mentions some important events in musical history, with dates, on which the pupils are examined at later meetings; readings from The Etude.

Etude Music Club, 8 members; motto: "No success without labor"; colors, white and yellow; flower, daisy. Lillian Weathers, *Sec.*

Beethoven Club, Miss Mary A. Conway's pupils; colors, blue and white; biography and history study.

Beethoven Club, Mrs. Emma M. Taylor's pupils; colors, red and blue; motto: "Our aim is perfection"; fee, 5 cents a month.

Etude Club, 8 members, meets twice a month. Bessie Upton, *Pres.*

Etude Music Club, junior pupils of Mrs. J. E. Heigh, 14 members; motto: "Strive toward perfection"; each member has a share in every program; playing is criticised by the members with the idea of mutual improvement in position, style, time, expression, etc., a feature of this club's work. The Etude is very helpful.

Beethoven Music Club, 14 pupils of Miss Blanche Tibbits; uses Baltzell's "History of Music" as a text-book for the history work; current events study based on each issue of The Etude; musical puzzles.

The Burrowes Etude Music Club, 14 pupils of Mrs. Bennett; motto: "Success crowns persistent effort"; musical games are used; the dialogue in the February Etude was given by several of the members.

Clef and Staff Club, 8 pupils of Mrs. Emily Lorenz Ball; physical culture exercises for hand and arm; each member had a blank book and Perry pictures of Bach to be pasted in, with answers to following questions: Born ——, lived with ——, choir-boy ——, composed ——, organist ——, what kind of man ——, etc.; drill in playing and listening to playing.

Beethoven Club, pupils of Mrs. I. N. Howell; studies history, biography and theory; musical programs.

DRAWINGS MADE WITH MUSICAL CHARACTERS.

1. The piano virtuoso. 2. Paganini. 3. The prima donna. 4. An Egyptian musician. 5. Scarlatti's cat. 6. "The Flying Dutchman." 7. The Capellmeister. 8. Napoleon.

The Etude

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THE successes made by young American artists this season are not without interest to the one who is a student of musical progress in the United States. Writers on musical matters, American and European, and European teachers of great reputation are ready to admit the talent and capability of American music students, yet the reservation is generally made that a year or more in Europe is necessary to ripen American musical talent. "America lacks atmosphere," is the verdict of European masters and critics and Americans are too ready to accept this diction as authoritative and final.

Well, we have been trying to create that needed atmosphere for a few years. The large Eastern cities now have orchestras, conservatories of music, concert series, recitals innumerable, numberless teachers who claim to be the holders of the best European ideas in musical education, we import players, singers, teachers, conductors of the highest rank, our papers contain articles from European writers, we read works on musical literature by European authorities, and we think we must surely be in the way to get this much vaunted "musical atmosphere." Let us admit that our large cities, centres of musical and art life as well as commercial activity, have a little musical atmosphere, and that they are gradually acquiring more! How did they get what they have?

By going after it, and also through the work of those who brought it to them. Apply the same principle a second time, and the smaller cities and the large towns may come in for a share in this "atmosphere." It cannot be kept away from those who wish it; it is sure to follow in the wake of those who know what it is and how to give it to others; it is a certain accompaniment to earnest, well-planned work, whether it be in a large city or in a small town.

Our country is so large that our great cities can impress only the few who have the time and means to put themselves in touch with the opportunities afforded. The many must be reached by missionaries from the centres where the "atmosphere" exists. The call for workers is continuous and is by no means gentle. New centres are to be created all over the country. There is no reason why a city of 100,000 may not be the focal point of worthy musical activity. No one is justified in making 500,000 the minimum.

And the smaller cities and college towns have the matter within their own hands. It does not take so many workers; a comparatively few thoroughly trained, enthusiastic, tactful men and women can do much. The need is for conservatory graduates and musicians to leave the cities where the competition is severe and the opportunities favorable only to the few, and locate in the smaller places where they are needed. Let them carry a real "atmosphere" with them, and they will find that it will stay and spread.

The correspondence of the Editor makes it plain that good work is being done in many small towns and rural districts; yet just as many letters show that the public and teachers in other places are working on too low ideals. They need an awakening and a higher grade of teaching. Where are the missionaries to go to them? There is reward for the real worker.

IN studying art, pupils should be encouraged to consider the twofold nature of a work of art, that is, the motive of it as well as its performance. This can apply to a work in music, as well as to one in painting, sculpture, poetry, or architecture. What was the composer's idea, his conception, what was the impelling motive in his making the piece? Was the first thought a spontaneous one? Was it a worthy one? Does the piece breathe sincerity? Then come other ideas which are directly in the province of art. How well has the composer worked out his idea? Has he used his resources with skill and judgment? Has he worked to cover himself with acclaim or to carry out the first impulse and produce a work of art filled with true beauty? Has he worked for self and not for art?

And when we hear the executant we also ask: "Is he true to art or is he seeking self and the applause of the hour?" The pupil who thinks such thoughts and seeks answers to them is the student who will get into the art of music, because he takes his art into himself. Music is worth all that we can give to it, and our art ideals cannot be too high. A composition in which we cannot discover the thought and the intent of the composer is not one to live, and the performance of a composition into which the player does not put thought and honest purpose to find the thought of the composer will not stand the test of sound criticism. Teachers must aid pupils to a knowledge of the principles of esthetic criticism, and not leave them on the plane where the only thought is the player's technic and the application he made to his work.

* * *

MANY a musician bewails the fate that has cast his lot in a small community. It is true that for the unusually brilliant person there is often more opportunity in the large cities, and certainly there are more numerous concerts by the greater artists from which he can get inspiration.

But the law of compensation is at work here as elsewhere in the world. The musician of average abilities either has a struggle for life in the great cities, or is swallowed up in a competition, the fierceness of which is unknown to his brethren in the smaller towns. The latter may achieve and hold positions in the social world in which they live that would be closed to them in larger places; especially is this true if they are connected with institutions of learning.

If one wishes to pursue his studies or to devote his time to composition, the smaller place offers the advantage of peace and quiet, the value of which is realized only when one has tried to concentrate his mind amid the bang, rattle and clang of a city. A recent writer from Chicago declares: "We live amid shrieks, toots, bells and yells, and the reward of life is noise and canned food."

This writer was looking at city life from the standpoint of a physician who saw in such environment only the deterioration of the urban population. But this condition has a bearing on the musical life as well, as the latter is so dependent on the nervous condition, and it is certain that existence amid such a concatenation of execrable sounds is not productive of a nerve condition suitable to composition.

To quote again, a sentence that is only too correctly descriptive of life in the large cities: "With all out-of-doors from which to choose abodes, we huddle into cities and shut out the sunshine with a pall of smoke, live crowded and in dirt, dodge trolley cars and automobiles, move from flat to flat and never know" —and then the graveyard is soon subdivided into building lots and the same process goes on over our heads."

Release from such a condition is one of the blessings that fall to the lot of the musician who lives in a less crowded community. He is subject to no noises except those of his own making or his own choice; his nerves are unshattered; his ear is untortured; his mental faculties are unjaded; his constructive abilities are allowed their full swing. And if he does not allow the torpor of his neighbors to interfere with his own mental activities he is in the ideal atmosphere for work, as well as for the recreation that *recreates*.

If he choose his home in a suburban town, he may, on the one side, partake of the musical atmosphere of the adjacent city—in these days of ample trolley communication—and in the inspiration of nature, on the other side, reaching out into the country beyond. Perhaps the income may not be so great but life is more enjoyable, more free from nervous worry, and lasts longer—the latter feature being one a great many people seem to desire.

* * *

ONCE in a while there is a slight gleam of light that flickers as to national recognition of American art. This is a matter in which Congress and legislatures show the greatest unanimity—in letting it alone. National buildings are turned over to the War Department, and mathematical exactness prevails instead of artistic conceptions; and as to the tonal art —the one evidence of its existence, so far as the Government is concerned, is the Marine Band, and that largely is given over to ragtime!

But Congress represents the people—sometimes. When the people demand something in the way of national art, they will get it. President Roosevelt says: "The only way in which we can hope to have worthy artistic work done for the nation, State or municipality is by having such a growth of popular sentiment as will render it incumbent upon successive administrations, or successive legislative bodies to carry out steadily a plan chosen for them by representative artists."

This gleam of light mentioned above is the incorporation of the "American Academy in Rome." While this does not have national support or Governmental aid, it was incorporated by the last Congress. It is hoped the foundation fund will reach $1,000,000. Scholarships in the school will be awarded each year by competition in music, painting, sculpture and architecture and the work will be carried on in a villa which has been purchased for the purpose.

It is hoped that from this school there may come men who will be representative of the best talent in the country, and executants and teachers who, on their return to America, may do much for the artistic propaganda. This plan is good so far as it goes, but it would take a score of such institutions to make a quick impress on artistic conditions. Education of the public to demand better things at the hands of its legislators is the imperative need. The latter are too busy dividing the spoils and planning to succeed themselves in office to take any interest in the artistic growth of the nation until it demands activity in this line. Meanwhile, the progress of musical art in this country will rest in the hands of those who are richly endowed in the matter of talent and money. It may be the knowledge of a Thomas, the enthusiasm of a Damrosch or the money of a Higginson—each of these is a necessary factor—but they must be multiplied a thousandfold.

REST AND PLAY.

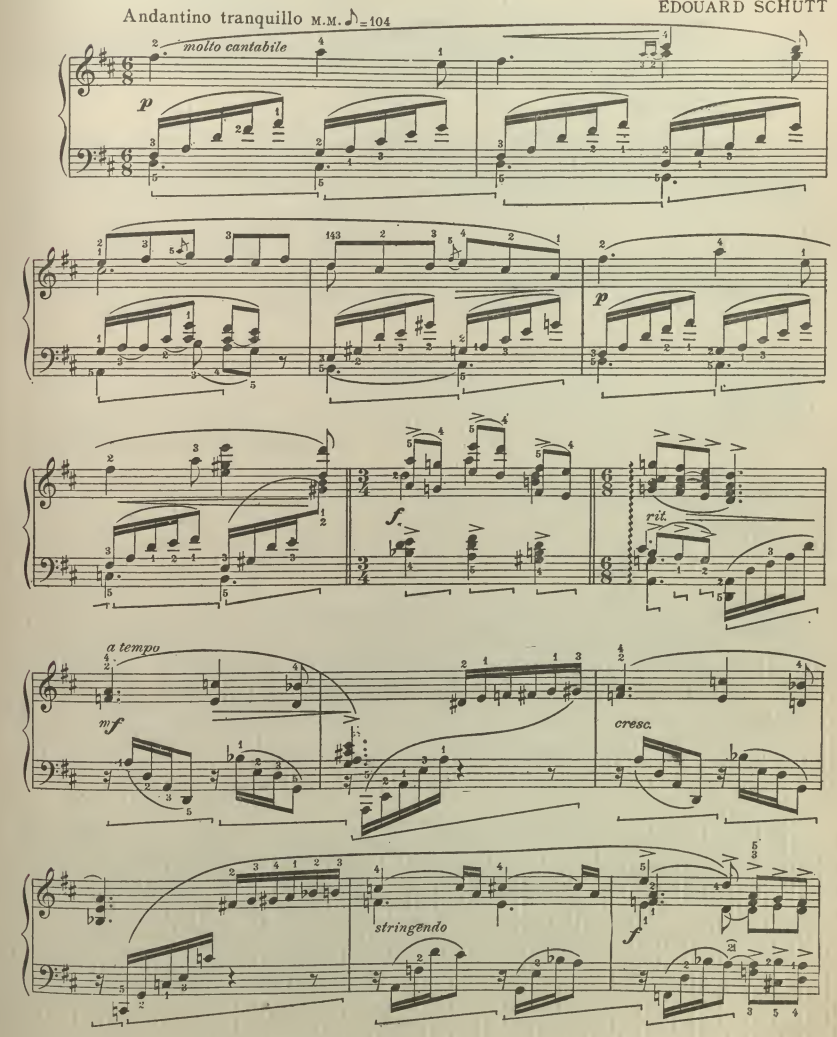
REST a little, play a little,
Every passing day;
Don't be fool enough to think
Of working life away!
Rest will fit for better work,
And play will bring good cheer;
These things count for much, I tell you,
In the sojourn here.

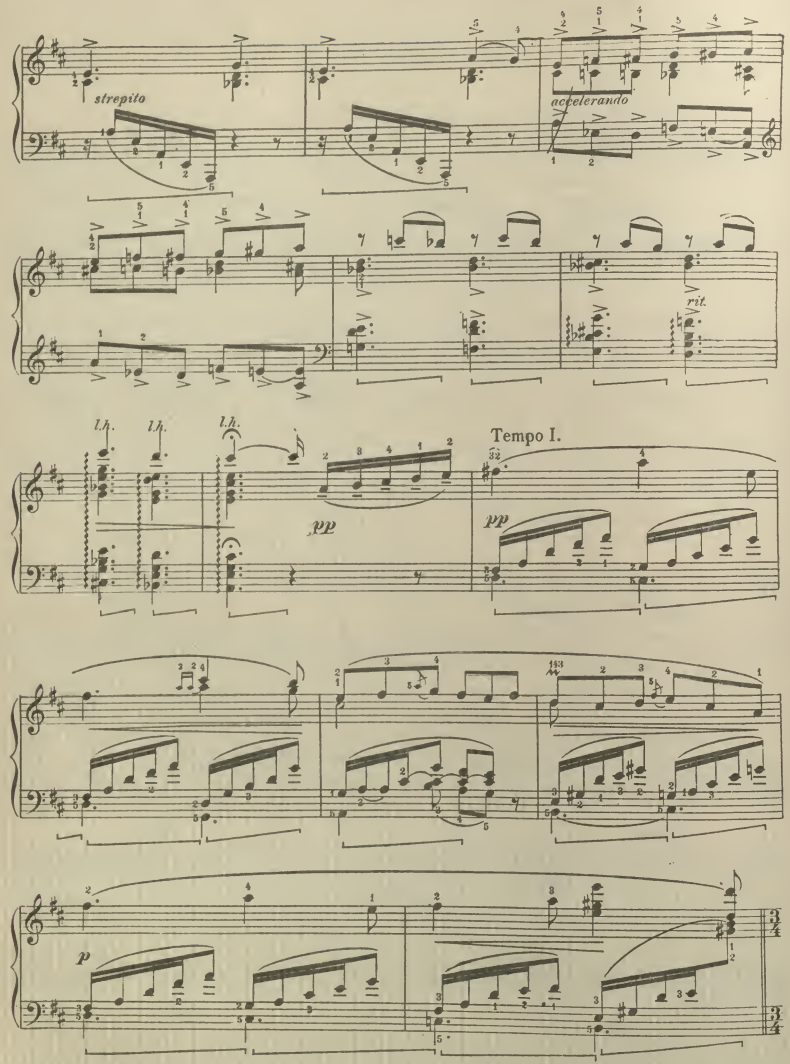
Rest a little, play a little,
Man was made to toil,
But not to crush his spirit out
Amid the world's turmoil.
Life is giv'n for something more
Than just to dig and plow,
Get that something out of life,
And, brother, get it now!

—Leigh Mitchel Hedges in Phila. North American.

CANZONETTA

EDOUARD SCHÜTT

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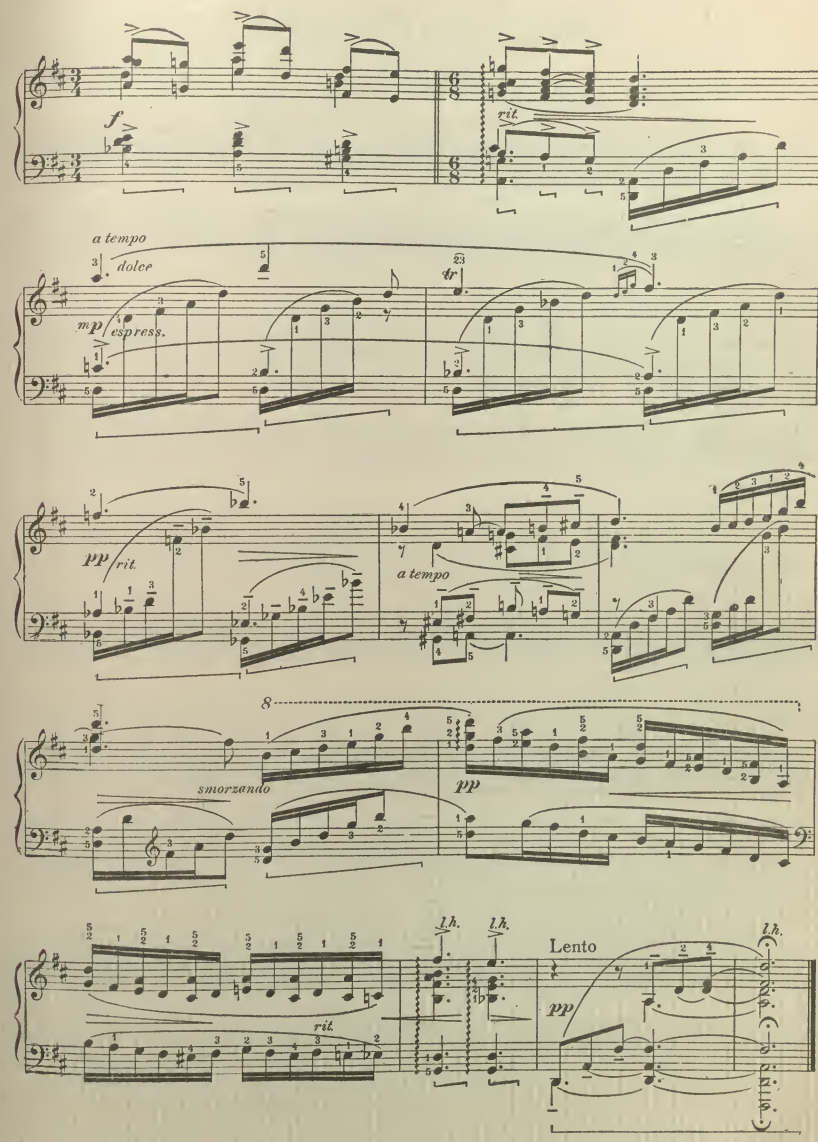
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MELODY-OF LOVE

SECONDO

H. ENGELMANN, Op. 600.

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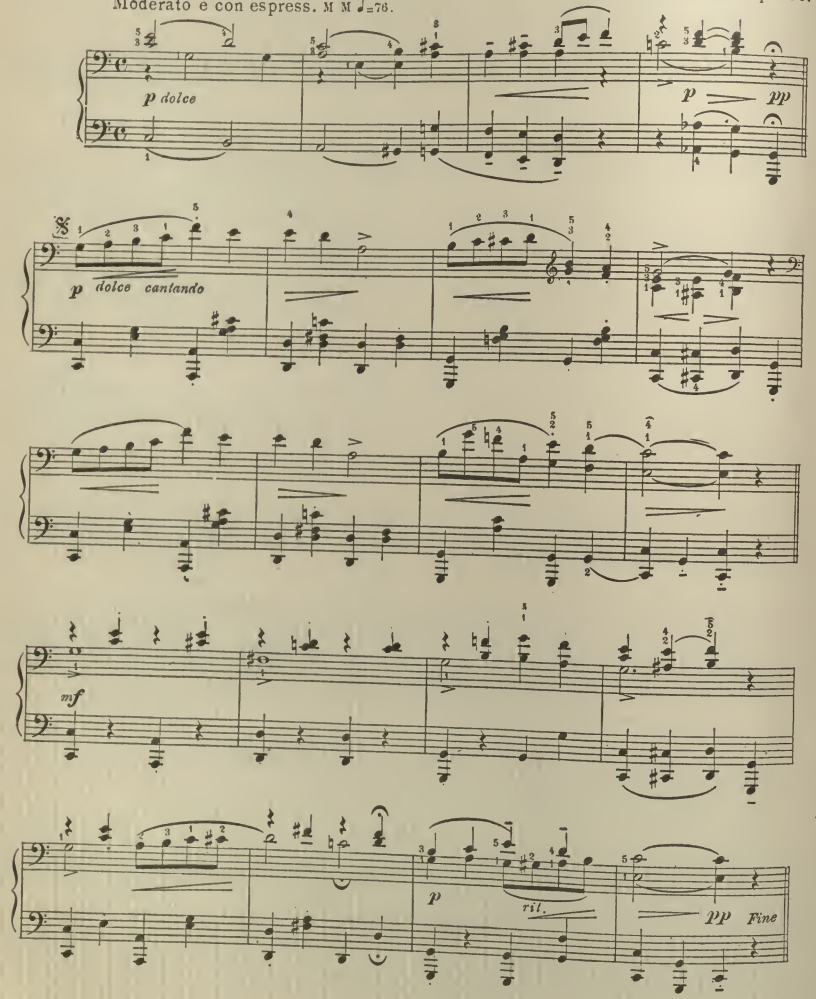
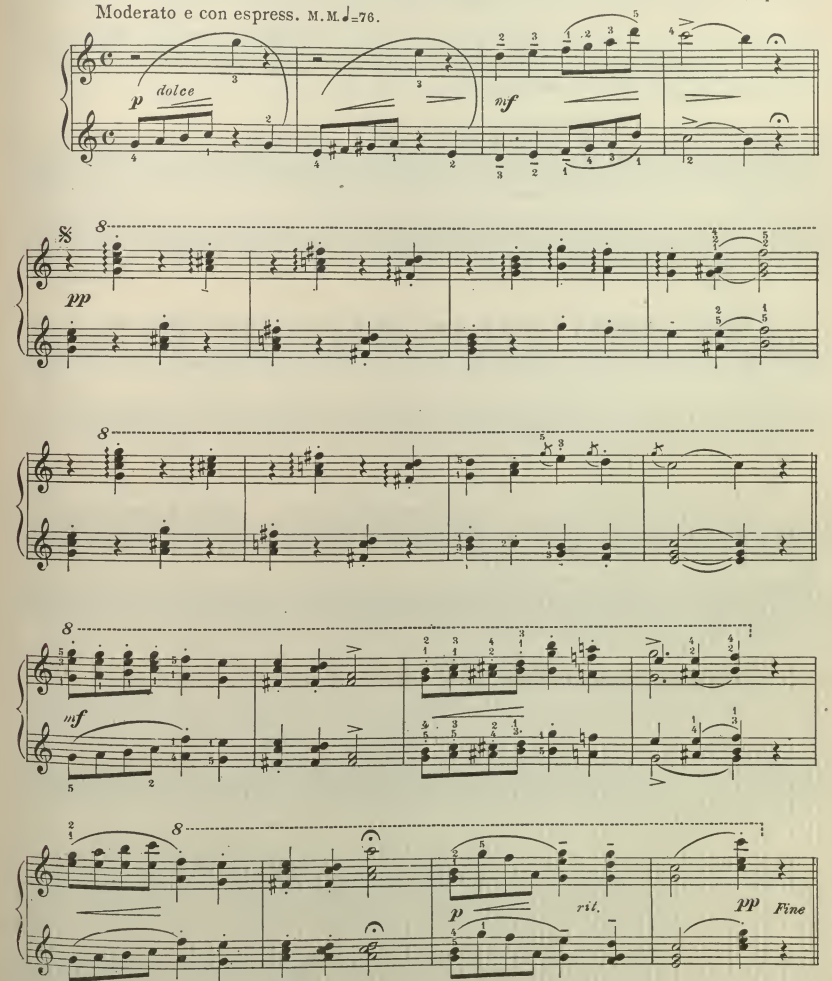


MELODY OF LOVE

PRIMO

H. ENGELMANN, Op. 600.

Moderato e con espress. M.M. ♩=76.



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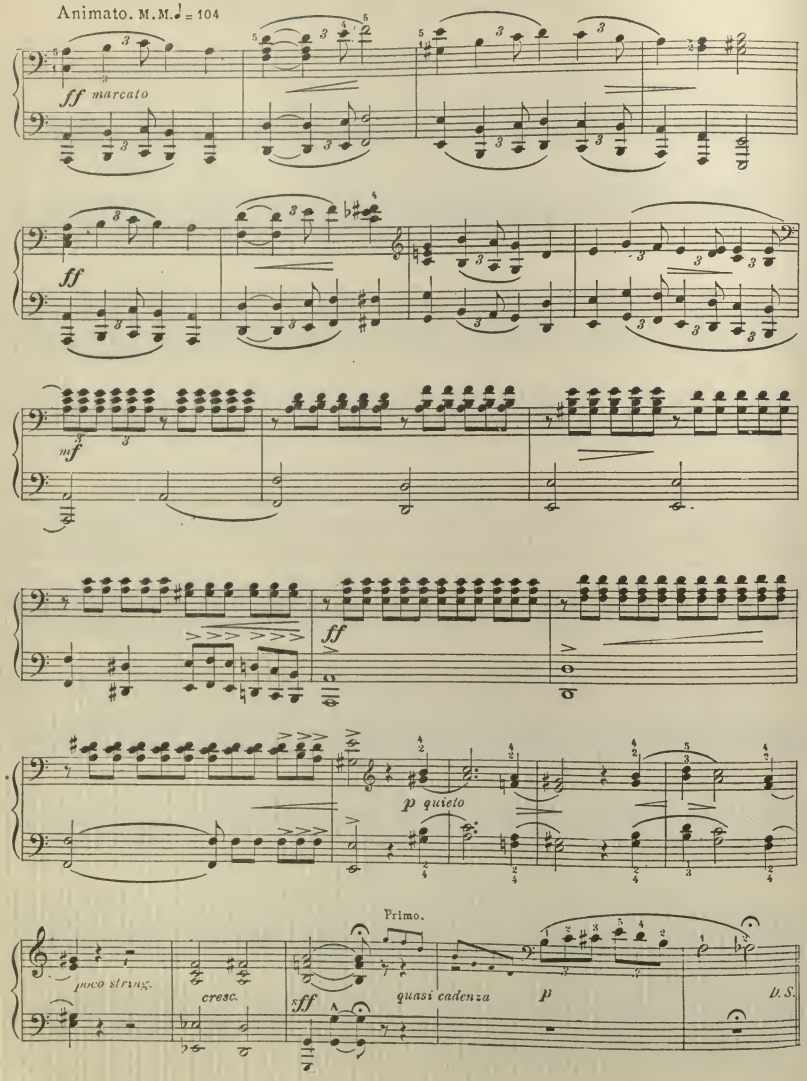

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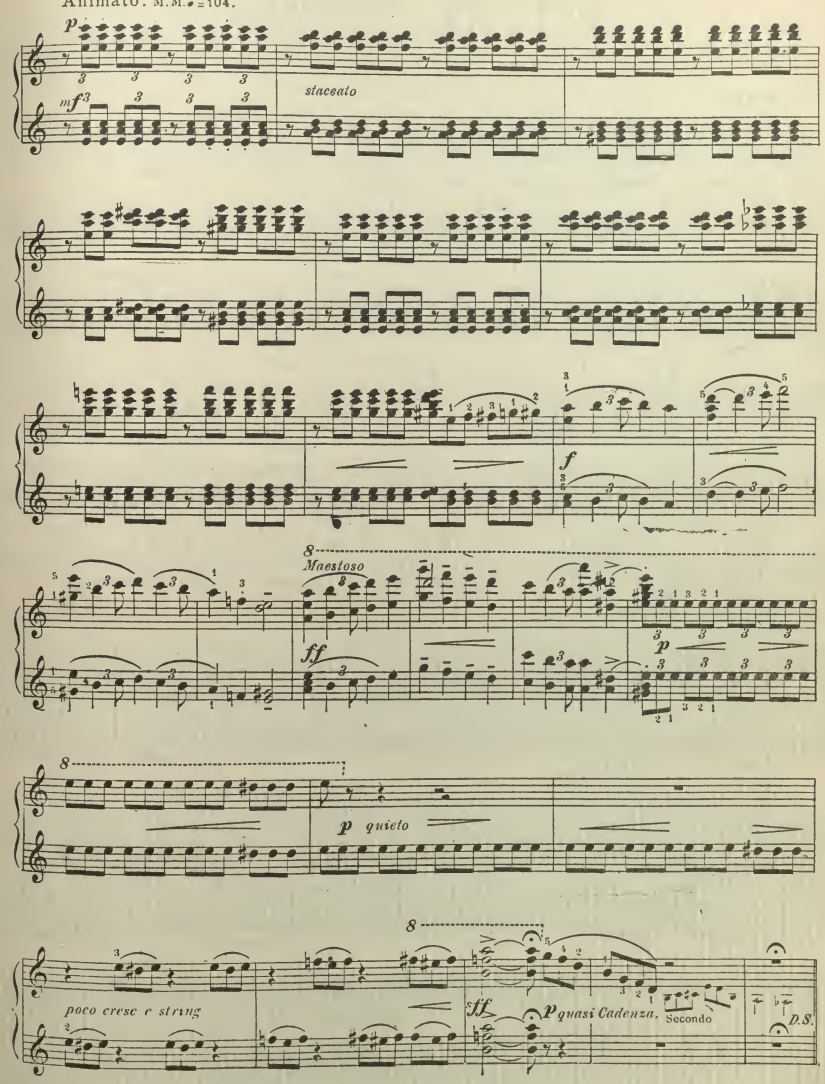
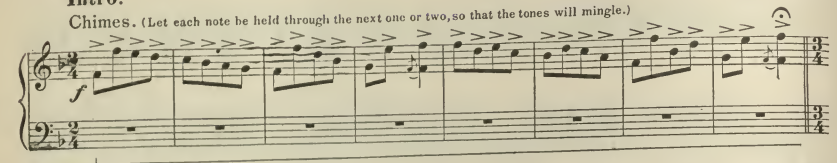


BELFRY ECHOES

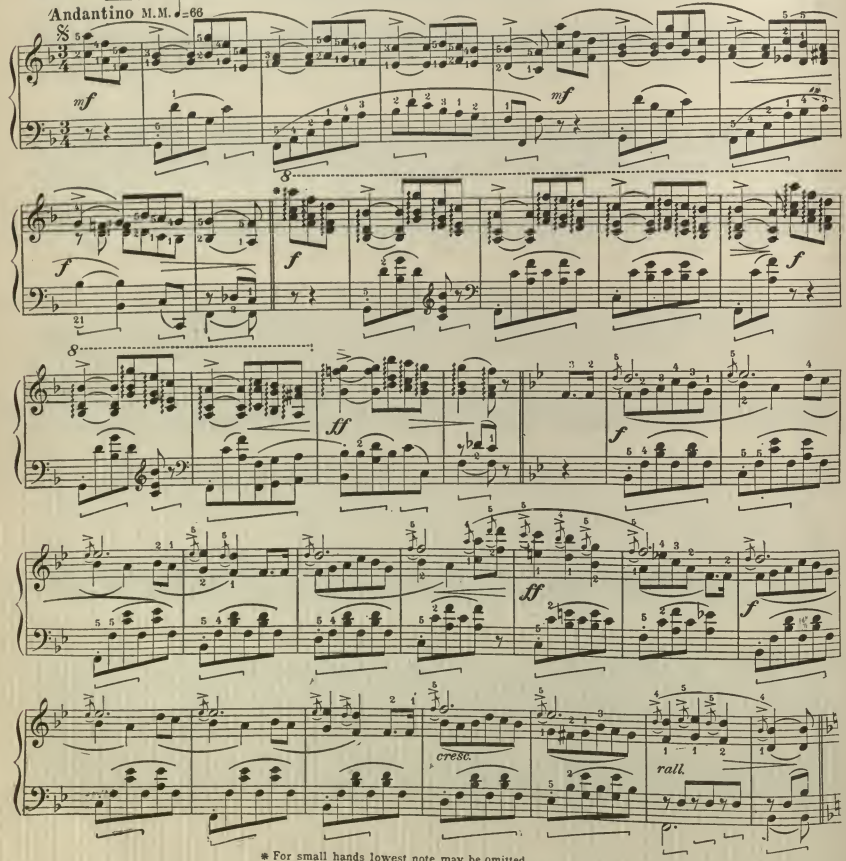
J. W. LERMAN

Intro.

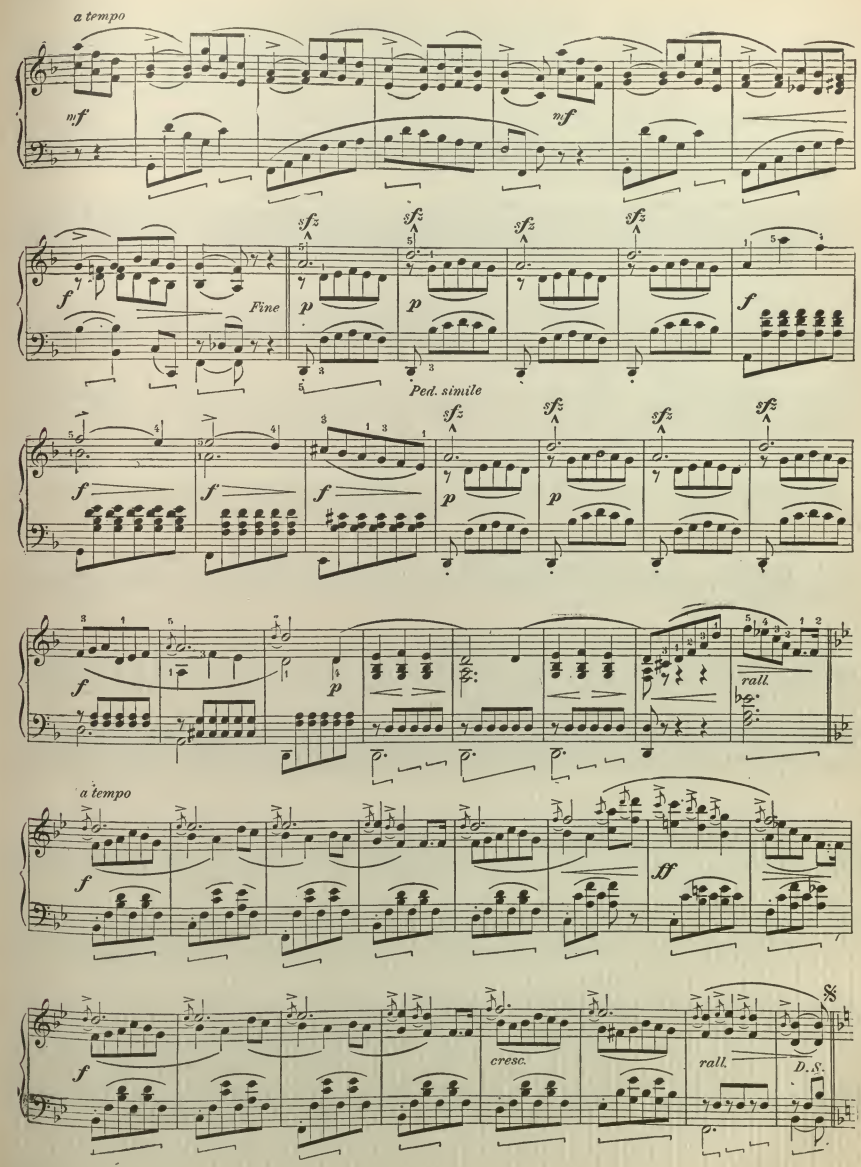
Chimes. (Let each note be held through the next one or two, so that the tones will mingle.)



Andantino M.M. ♩=66



* For small hands lowest note may be omitted.

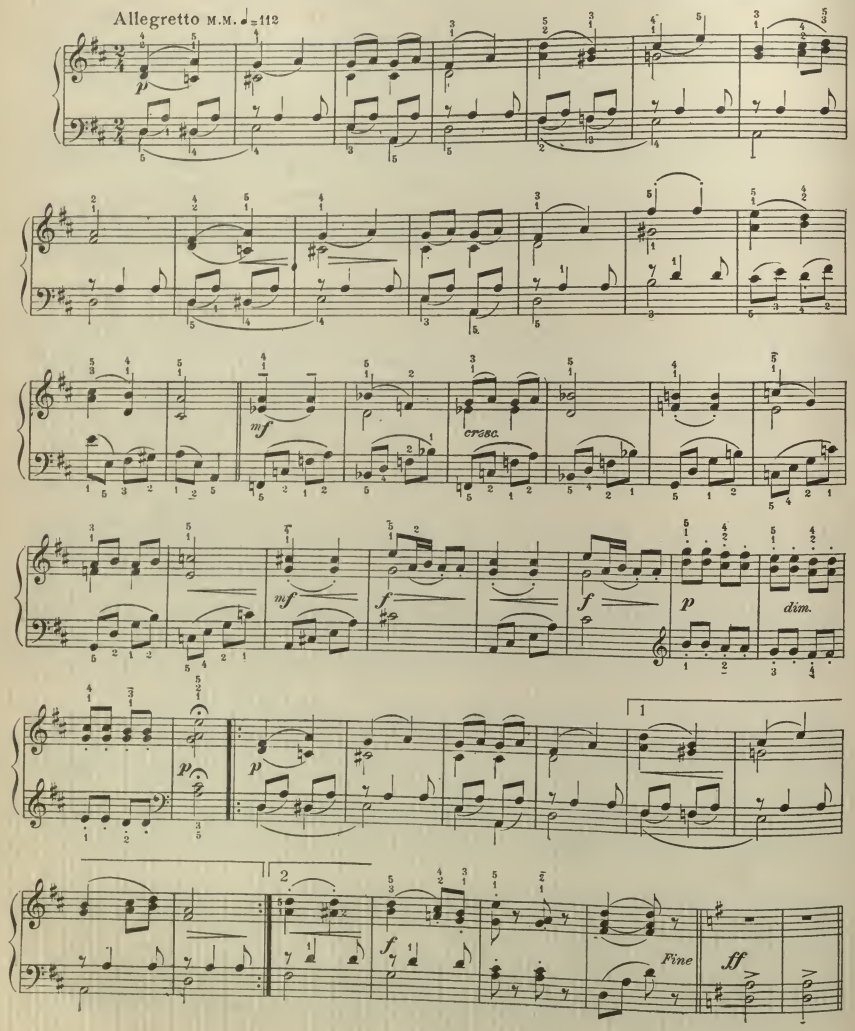


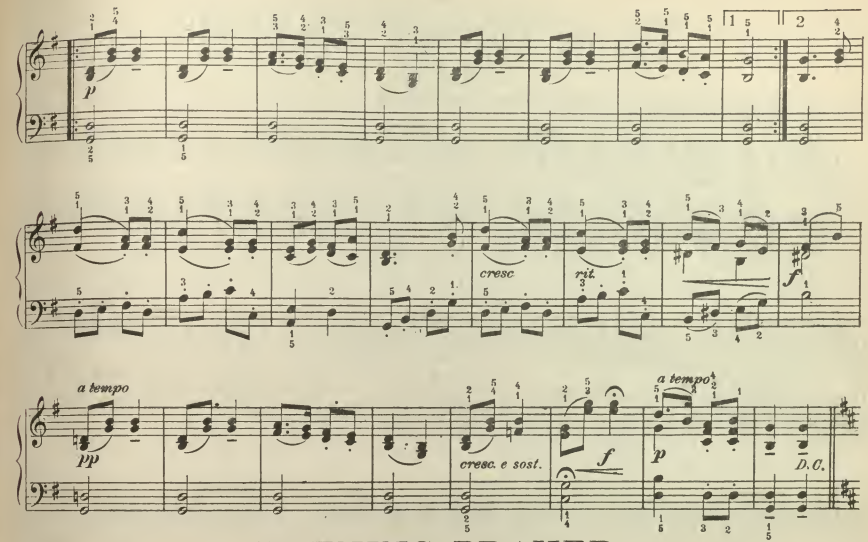
RING DANCE

RINGELTANZ

F. SABATHIL, Op. 233, No. 2

Allegretto M.M. ♩=112



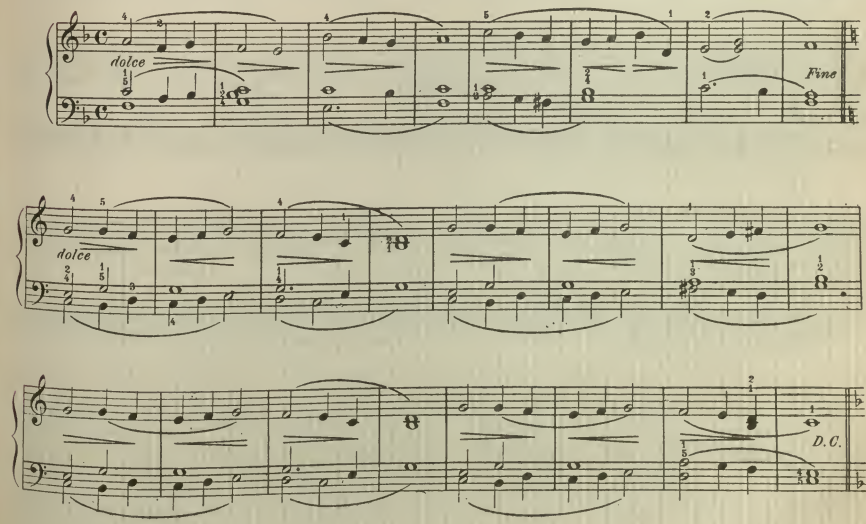


EVENING PRAYER

CABINET ORGAN OR PIANO

HENRI WEIL

Poco lento M.M. ♩=108



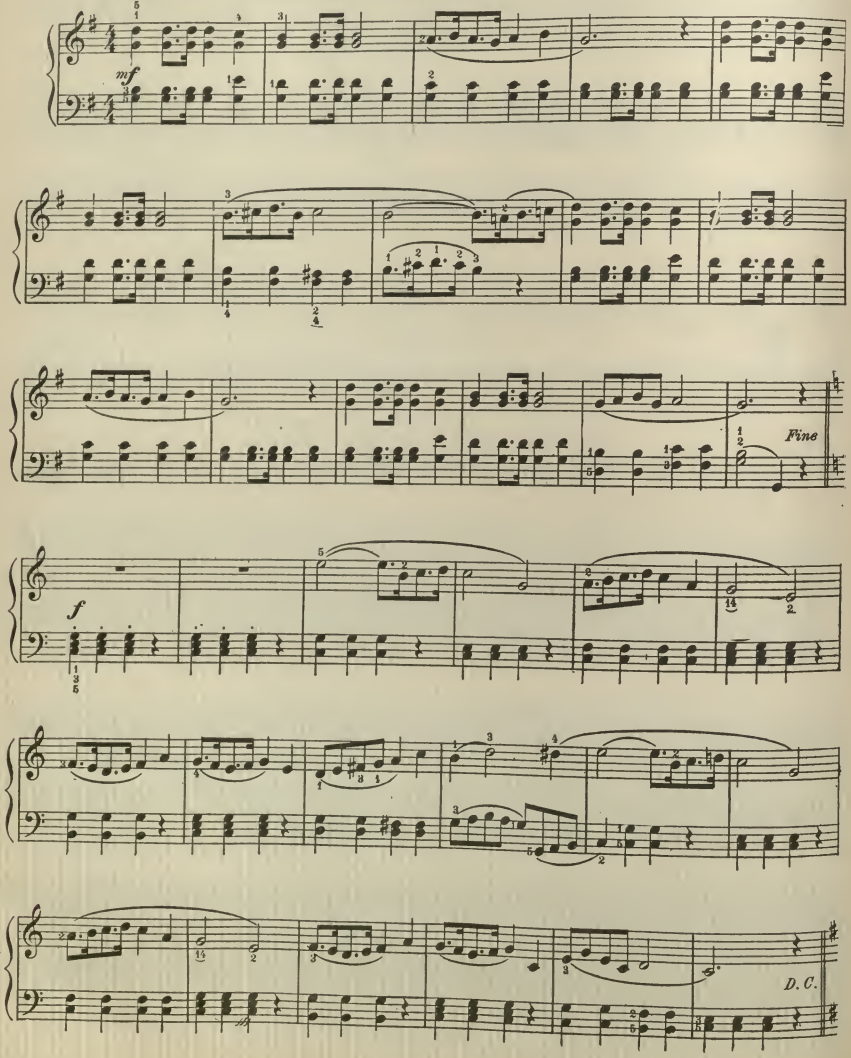
To Herman Kupfer

Tramp Through The Woods

MARCH

HOMER NORRIS

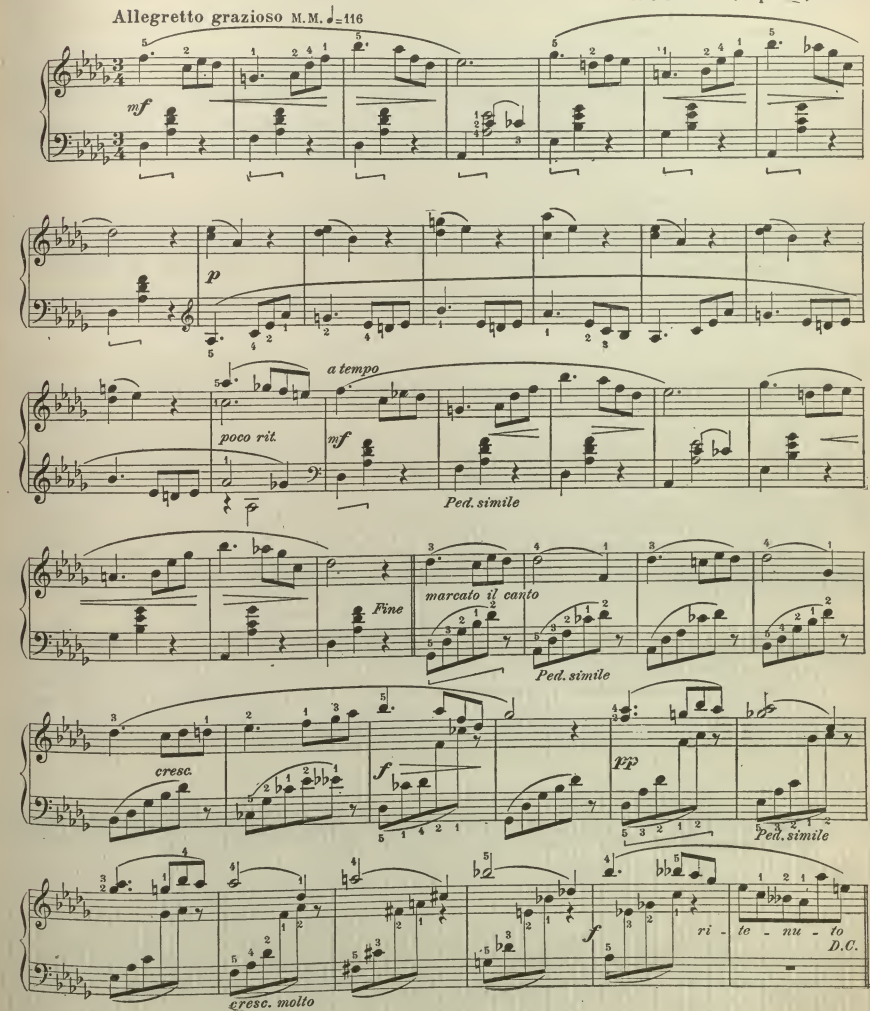
Brightly and with marked rhythm M.M. ♩= 120



AT NIGHT

AQUARELLE

C. GURLITT, Op. 154, No. 2



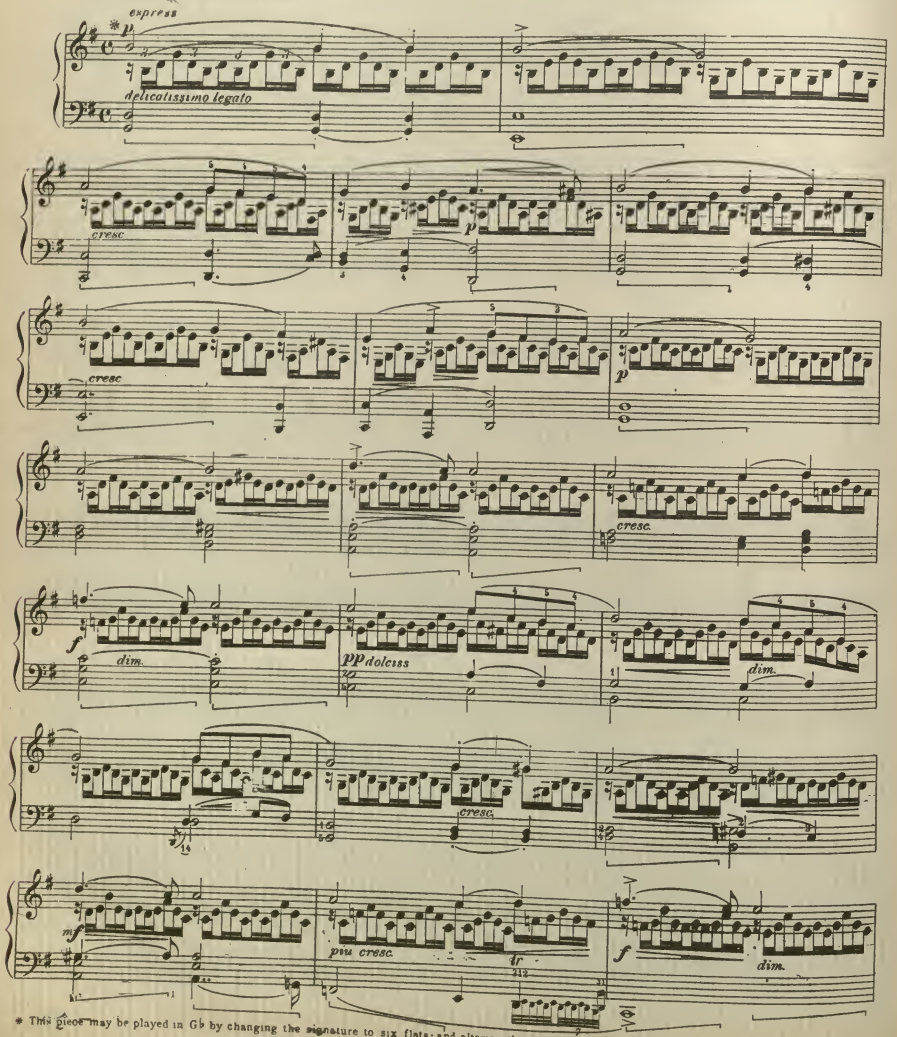
IMPROMPTU-ELEGY.

This posthumous "Song for the Piano" which the Vienna publisher tacked on, to the Impromptus Op. 90 was first brought before the public by the editor in England in 1874. That it has not become as popular as it deserves, is, no doubt, owing to the form in which it was originally written, whereby the performer is misled into dragging the tempo. In its present form, which condenses two measures into one, a clearer conception of the proper phrasing is given.

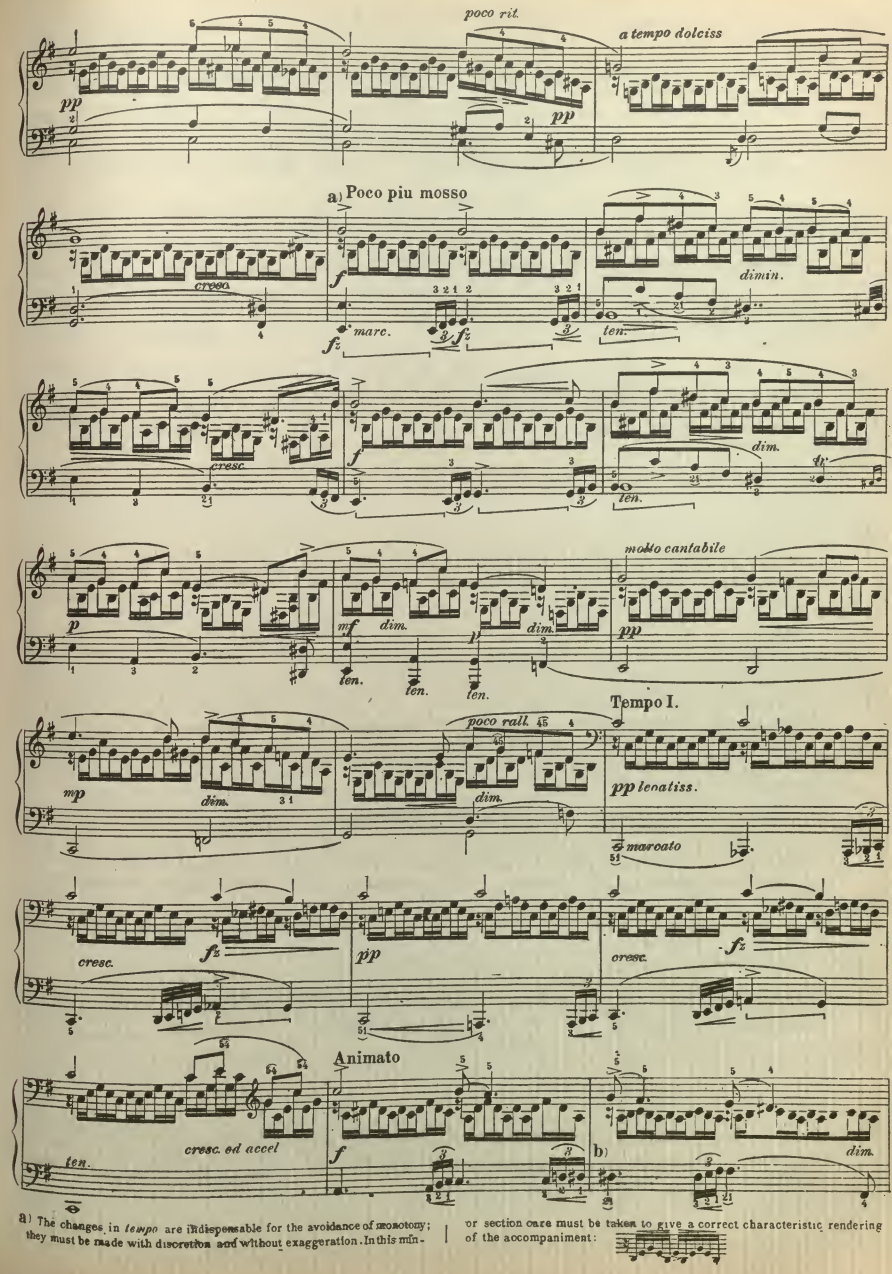
Edited and fingered by Hans von Bülow

FR. SCHUBERT, Op. 90, No. 3

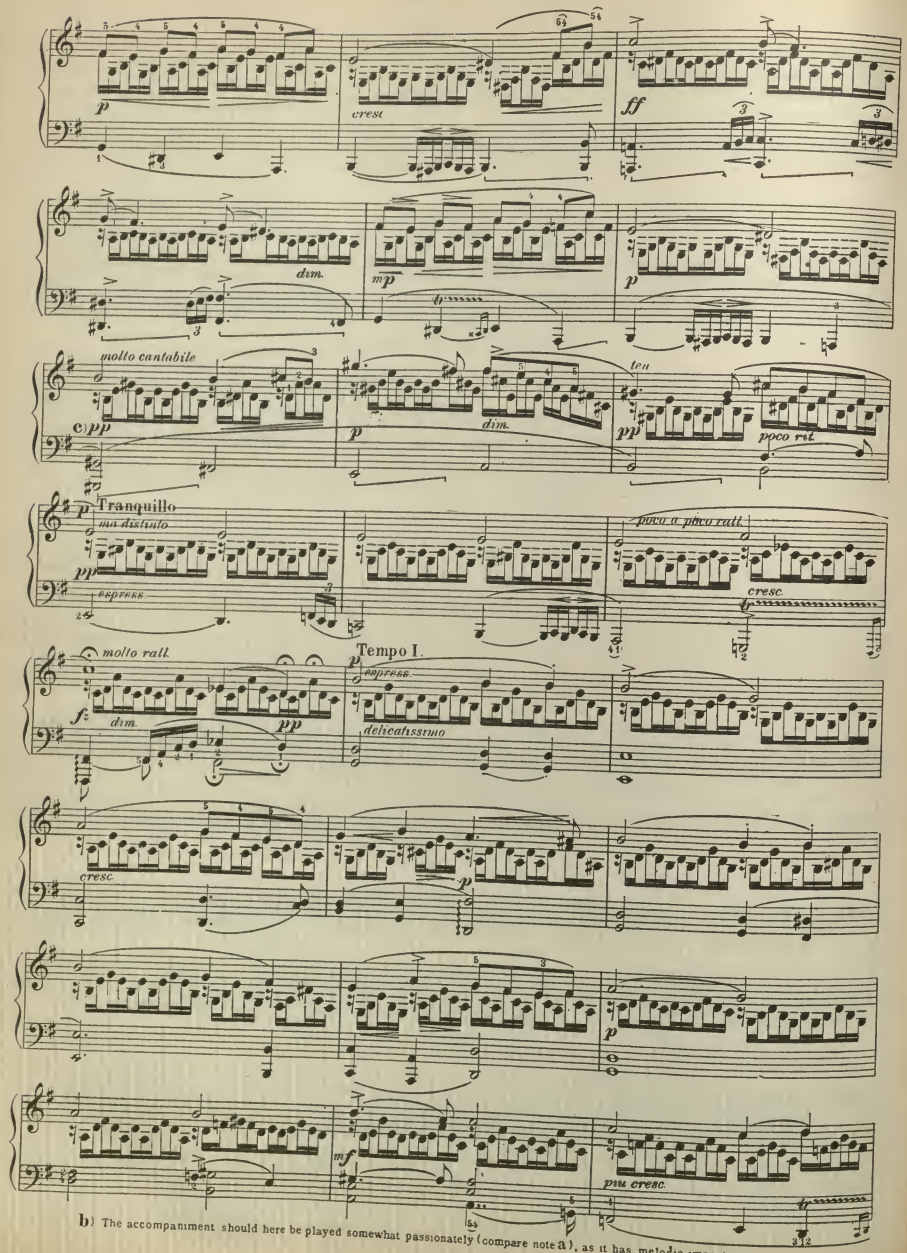
Andante con moto M.M. ♩=80



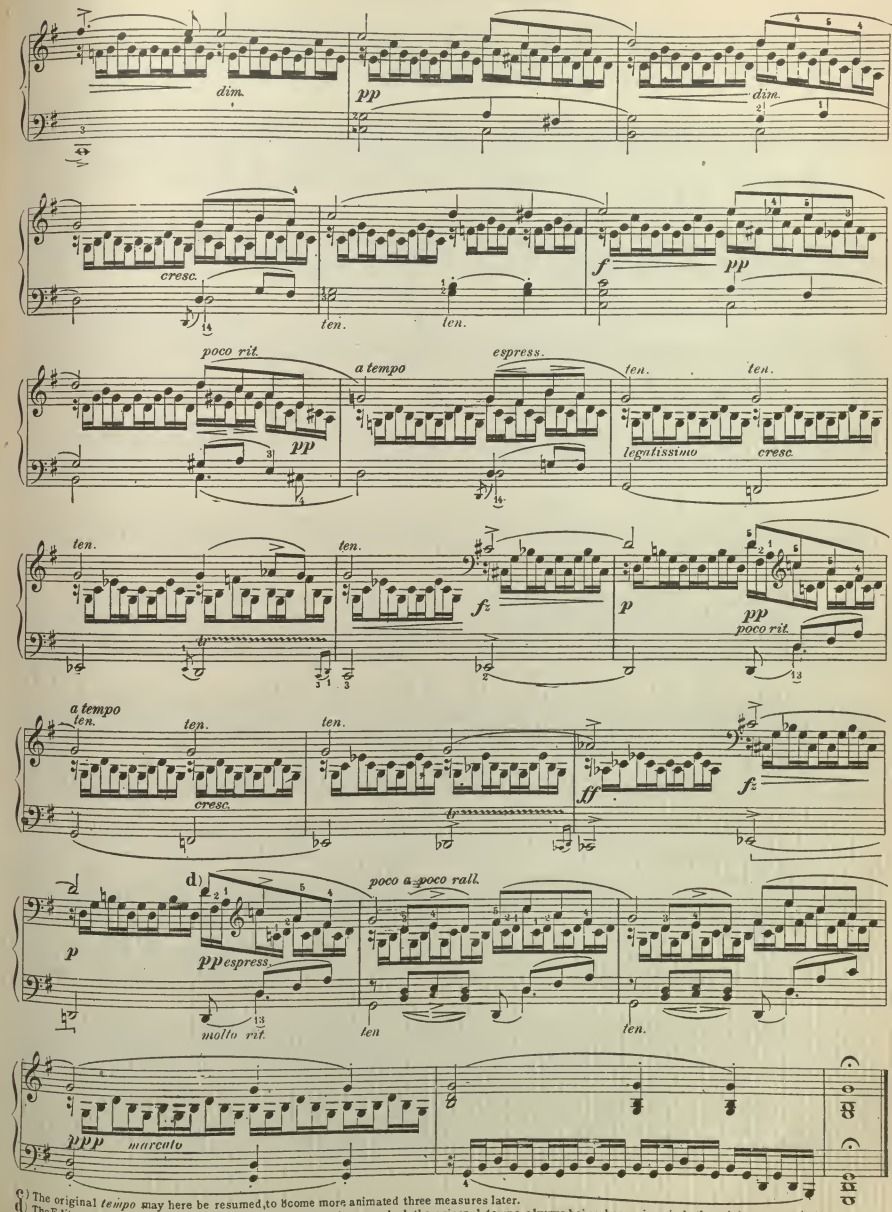
* This piece may be played in G♭ by changing the signature to six flats; and altering the accidentals (♯'s to ♮'s, ♮'s to ♭'s, ♭'s to ♭♭'s).



a) The changes in *tempo* are indispensable for the avoidance of monotony; they must be made with discretion and without exaggeration. In this manner section care must be taken to give a correct characteristic rendering of the accompaniment:



b) The accompaniment should here be played somewhat passionately (compare note a), as it has melodic importance.

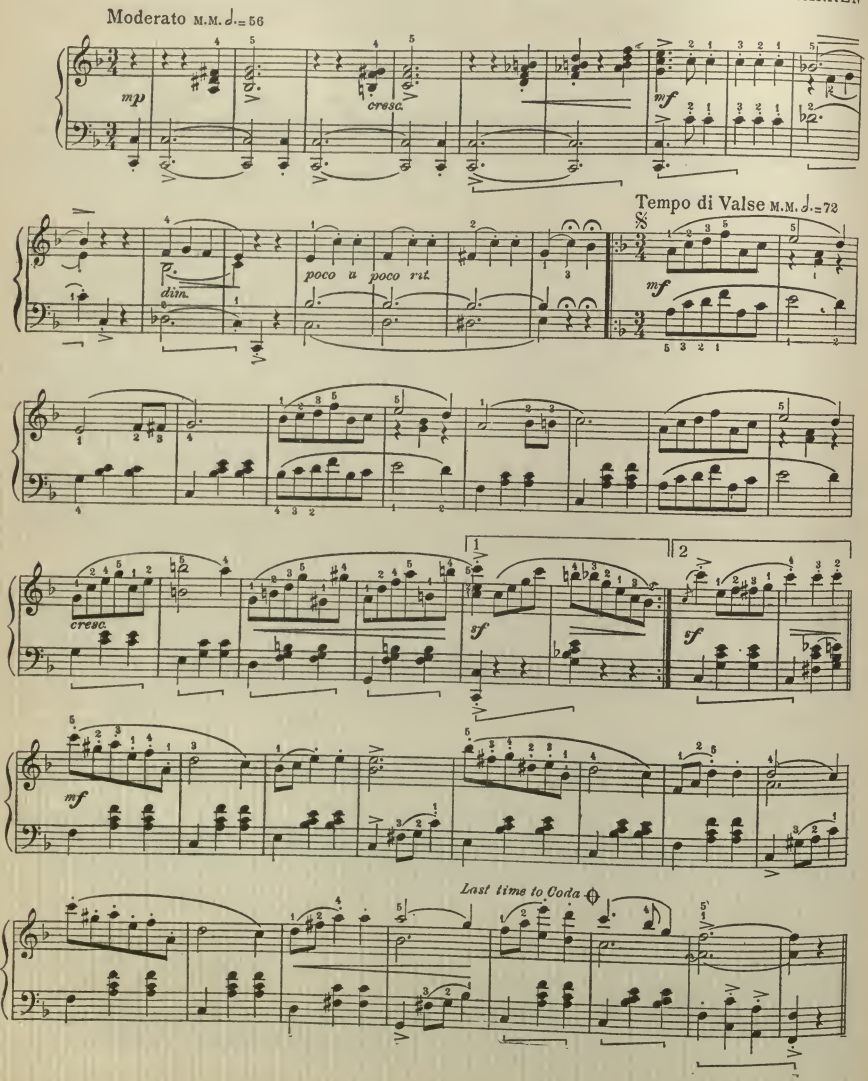


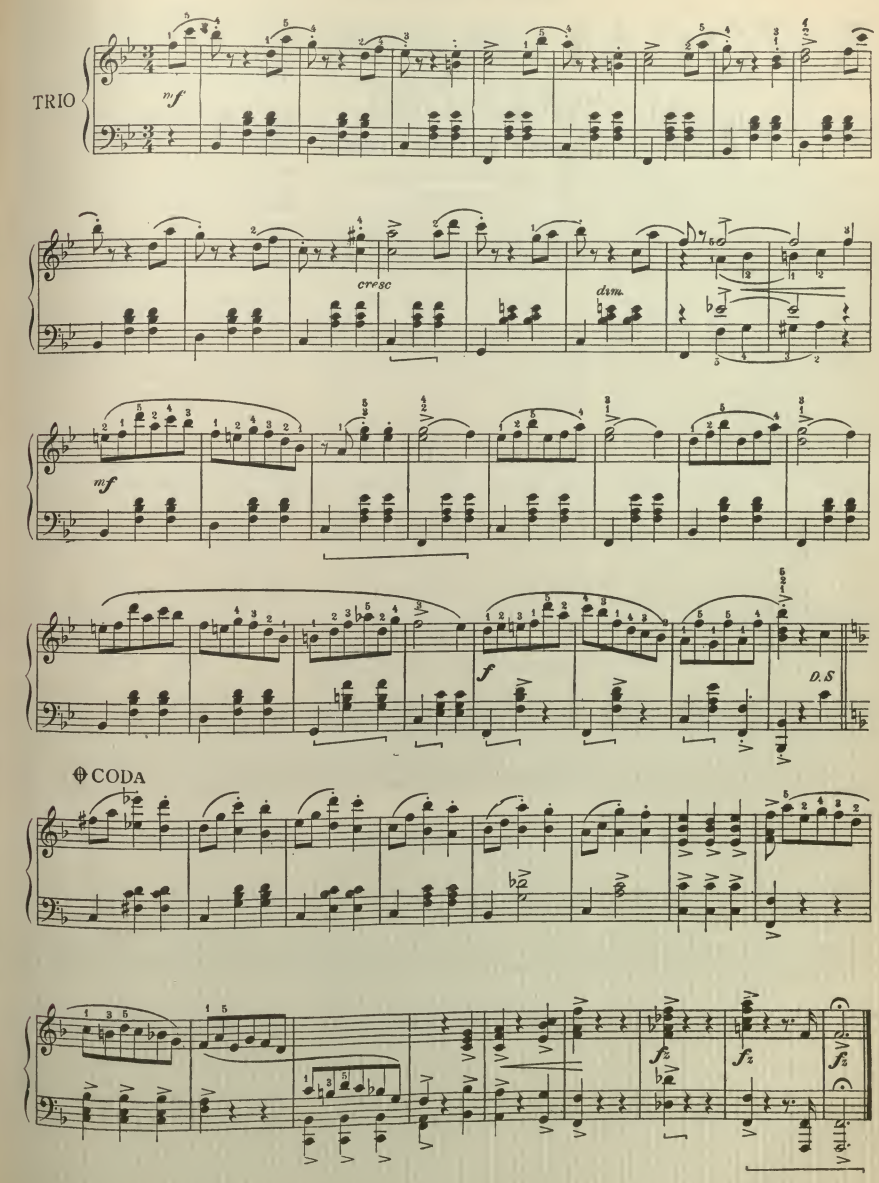
c) The original *tempo* may here be resumed, to become more animated three measures later.
d) The Editor recommends still more *rallentandos* than those marked, the original *tempo* always being borne in mind: the triplet accompaniment should have a murmuring, flowing character, avoiding undue sentimentality.

AFTER THE BANQUET

WALTZ

A. E. WARREN





VOCAL DEPARTMENT

Conducted by H. W. Greene

THE INTERNATIONAL PITCH: 435 A.

Do vocalists realize the debt of appreciation they owe to the men who brought about the establishment of the present international pitch, based upon 435 vibrations per second for the 2d space A of the G clef?

The French people had long enjoyed the distinction of precedence in maintaining a national pitch, while America was floundering about with a most absurd confusion of pitches. A variety of causes contributed to this condition, the most devastating being the cupidity of the manufacturers of low-priced pianos, whose object was brilliancy of tone. So fierce became the competition for brilliancy, that the pitch was gradually raised more than a half tone above the established French pitch.

The effect of this departure from the old conventional tone centre was felt in every branch of music. Players of stringed instruments were in despair. Not only the strings, but the instruments themselves were unequal to the strain, and many valuable instruments were withdrawn from use. It also became impossible for players of wood and brass instruments to keep pace with the upward trend. In self-defence, the orchestral leaders repudiated the dangerous tendency, and agreed upon a pitch, practically the same as the French, for all American orchestras. This was called the Philharmonic pitch. While those immediately concerned were greatly benefited by the new standard, there still remained much to be desired in the way of reform. The piano manufacturers were under no obligation to conform to the orchestral pitch, and only those whose instruments were likely to be heard with orchestras did so.

The unhappy effects of this condition were many, some being felt to this day. The most notable and permanent disadvantage was in connection with church organs, many of which were constructed during the period of varying pitch. It is not at all uncommon to hear an organ more than a half tone higher than our present international pitch. The social enjoyment of music was greatly marred by these irregularities, it being difficult to bring the strings and pianos into accord for home evenings or small parties.

The most serious results of the high scale were felt by singers. They knew not where they were. The voice is extremely sensitive to pitch, and the slightest variation from its normal groove invites disaster. Thus, many voices were strained beyond repair. Frequently singers have refused to accept positions in churches where the organs are above the accepted standard, because of the baleful influence of differing scales upon their voices. But those troubles are now only history, with the exception of the holdover church organ; and singers may feel secure in an established pitch, and know that when singing an upper B-flat they are not wrestling with a high C.

It was about 15 years ago that the happy agreement was effected, and now 435 a′ is the dominating pitch centre for the music-loving and music-producing countries of the world. Singers should demand of their tuners the standard pitch. The much talked-of American climate plays havoc with a piano. It is not uncommon for instruments, in adapting themselves to the permanent conditions to which their purchase assigns them, to change quickly to as much as a half step either above or below the standard. When the tuner is called he compares his fork with the a′ of the piano and notes the wide difference. To restore the instrument to the established pitch would perhaps be disastrous in a single tuning. But the owner should insist upon its gradually being brought there. It is much easier and quicker for the tuner to lay his temperament from the a′ as he finds it, than to coax the entire instrument to a different pitch. But the voice demands fair conditions for its development, and there is nothing of greater importance than that its pitch monitor be identical with the standard in every case and especially on important occasions.

EXIT—THE PRIMA DONNA!

BY GEORGE CECIL.

For many decades the *prima donna* has been considered the great drawing-power in Opera. However beautifully her rival, the tenor, has sung, managers have thought him a comparatively unimportant personage, whilst the baritone, bass, and contralto, have often been looked upon by the impresario as necessary evils—required to complete the cast. Indeed, the inimitable Mr. Mapleson declares, in his entertaining work "The Mapleson Memoirs," that a certain soprano of world-wide reputation was so arrogant and exclusive as to absent herself from rehearsals. Under these somewhat awkward circumstances, it was no uncommon thing for her to be unaware with whom she was to sing until she was summoned by the call-boy to the stage.

The merry *raconteur* further relates that on one occasion during a performance of *Il Trovatore*, the Conte di Luna solicited the honor of an introduction to the Leonora of the evening "at the very moment when he was singing in the trio of the first act." "Manrico was exceedingly polite," adds the genial author, "and managed without scandalizing the audience to effect the introduction by singing it as though it were a portion of his *rôle*." For years prior to this event, *prime donne* had been petted persons, and had held a sway which no mere appendage —such as a successful tenor or baritone—dare dispute. Though Gayarré, Maurel, Del Puente, Campanini, Mario, Tamberlik, Ronconi, Giuglini, and Lablache were particularly fine artists, they each had to play second fiddle to the women singers of their day. Thus, if Gerster and Gayarré appeared in the same work, the former was considered the greater "draw"; Minnie Hauk as "Carmen" was thought by the management a better investment than Del Puente as "Escamillo" and Campanini as "Don José"; and splendid though Lablache was as "Oroveso," Sontag's "Norma" "drew the money"—or, at all events, was supposed to do so. It, therefore, is not surprising that, from the time of Pasta until quite recently, the *prima donna* has impressed the public with the idea that *she* is the most important member of the company. Nor is it any less surprising that she has (in the past) persuaded generations of managers to look upon her as a person whom it is expedient to propitiate!

Tenors and Baritones Gaining in Favor.

But she is no longer the "bright, particular star" of the operatic firmament;—the "Marguèrites" and "Zerlinas" of today are not the exclusive attraction they once were, even though they are as highly paid as ever. After an undeservedly long and splendid reign, they find themselves ousted by the tenor, and —still greater indignity—occasionally by the baritone and the bass! The reader, if he has been a regular attendant at the Metropolitan and at the other theatres for the last few seasons, must have noticed that Renaud's "Rigoletto" has frequently pleased more than have the efforts of the "Gilda," and that Plançon's "Frère Laurent" and Journet's "Capulet" have put in the shade the singing of more than one distinguished "Juliette." When Leoncavallo's "I Pagliacci" was produced in America some years ago, the most successful artist of the day was asked to create the *rôle* of "Nedda." For the past three seasons Scotti's "Tonio" has been the chief attraction to many of the audience, whilst the soprano part is practically assigned to anyone who is prepared to sing it. That the drawing-power of the *prima donna* is on the wane is beyond all doubt. It has not, of course, suffered the fate of "ping-pong" or the made-up tie:—indeed, it occasionally shows signs of remarkable vitality, especially on those days when Melba is announced to sing "Lucia" or "Violetta." But it is fairly certain that a cast composed of a star soprano and several inferior singers as padding, would not (from a business point of view) prove as successful as "I Pagliacci" with Caruso, Scotti—and a brace of second raters as "Nedda" and "Silvio."

The new order of things commenced with the success gained by that remarkable combination which included Jean de Reszké, his brother Edouard, and Lassalle. In those never-to-be-forgotten days, the tenor's voice was in excellent order; that of the bass was at its best; whilst Lassalle delighted everyone—from the august patrons of the boxes to the ardent Italians in the gallery. On the nights these three sang in *Faust*, the "Marguèrite"—no matter how fine an artist she might be—usually had to take a back seat. The trio in the duel scene made a greater impression than did the "Jewel Song," and many an admirer of the "de Reszkés" again and again called "Faust" and "Méfisto" before the curtain at the close of the first act. Lassalle retired from the opera stage as soon as he had become one of the finest singers of his day, and the tenor and bass have not been heard here (in London) for some time. But their places were soon filled: Campanini has brought many a guinea to the operatic coffers, and other male members of the company have continued the successes of their fellow-artists. And during the last two seasons Caruso (whose voice is the most beautiful that has been heard for years) has practically sung himself into the position so long filled by a succession of *prime donne*. Once the price of the seats was raised only when Melba sang; now-a-days the stalls go up fifty per cent. when this fortunate Italian sings. As soon as his appearance is advertised, the house is sold out within a few hours—an honor which has never before in the history of Opera betallen a tenor, however eminent he may have been. Nor are his triumphs confined to the theatre. He is besieged at all hours of the day by journalists (who speak no language but their own), whilst the demand for his autograph and for "the pleasure of his company" keep his secretary —a most amiable gentleman—busy answering letters from foggy morn till foggier eve.

Up till last season the patrons of Opera spoke of a "Melba night" or a "Calvé night":—now the only performance of the week which is singled out for this special distinction is the evening on which Caruso sings. And (unless the *prima donna* regains her vanishing prestige) we may soon expect a "Plançon" a "Van Rooy" and a "Journet" night!

DEVELOPING TONAL POWER.

BY F. W. WODELL.

There is today a constant and powerful pressure upon the vocal teacher for the quick development of power in the voices of his pupils. The uninstructed and less refined taste of the multitude craves the "big" things. The modern composer, with his large orchestra and its surging billows of sound, and the immense auditoriums of today, call for powerful voices for the solo parts. The present writer is no advocate of dilatory tactics in dealing with voices. He believes that it is possible for the competent modern teacher to develop the resources of a voice in less time than was formerly the case; for one reason, because the art of teaching is now better understood than ever before.

There is a limit set by nature to the power of tone possible for each individual. An attempt to do more than nature provides for is certain to be disastrous to the voice. The forced plant is short-lived. Moreover, it always shows to the expert observer signs of the forcing process. It has not the perfection of the plant of natural growth. To force the voice in the endeavor to secure large tone of great intensity is to rob it of its most precious characteristic, namely, sensuous beauty.

No teacher can hope for success in the education of the voice except in so far as he works hand-in-hand with nature. He must discover nature's requirements in the use of the vocal instrument and fulfil them. Nature never omits to punish an infraction of her laws. When in their haste for tonal power, teacher and pupil attempt by various means (such as putting on an immoderate and ungoverned breath pressure, and making a forced, unnatural use of the instrument) to compel volume and intensity, they are piling up a debt which nature will surely call upon them to pay to the utmost limit.

In the last analysis it is the mind which is to be educated. As all teachers know, the mere repetition of exercises without clear, definite thought governing them, is of no value. The pupil must be led to do his own thinking; to make observations, comparisons and deductions. He must be taught to use his powers so that he will analyze his sensations and criticise intelligently his tones. This is training the mind. Into this process the element of time must enter. The period necessary to bring a pupil to the point where he really thinks for himself on all questions relating to his own singing necessarily varies with different individuals.

Good Tone Quality and Freedom.

There is one point concerning the condition of the body while singing which is of prime importance. Good tone quality and freedom of all parts of the body always go together. To put it in another form: When the singer is conscious of perfect freedom from rigidity while singing, he can be certain that the tone may be as beautiful as his physical endowment will permit. Note the words "may be," for when the body is in a perfectly non-rigid condition, the tone may be very beautiful, or less beautiful, according to the singer's physical endowment, his mental concept of tonal beauty, and his skill in the use of his instrument. The body when in a non-rigid, elastically responsive, trained condition, is an effective medium for the expression of that which is in the mind and heart of the singer.

When in their unreasonable haste for tonal power, teacher and pupil push the ungoverned breath, and try in various ways to force volume and intensity of tone, a condition of rigidity is set up in the instrument; there is an absence of poise or balance, and the result is not tone, but noise—a something not worthy the name of tone. The singer under these conditions may and often does imagine himself to be successfully increasing the power of his voice; but a student who is sensitive to bodily conditions will, in such case, become aware of undue effort which leaves him exhausted at throat and chest. If his mind, or what is called his "musical ear," has been cultivated with regard to tonal quality, he will note that, while the tone seems to have more "ring," it lacks a certain richness and plasticity which is characteristic of the tone of the genuine artist, and which is the only tonal material which will take on the various forms, and the many shades of tone color called for by the modern recital program, covering music of such diverse character and content as that of Mozart, Handel, Schubert, Schumann, Franz, and the leading writers of the most modern school.

A Word of Caution.

There is a way of using breath pressure and of locating and developing color, or secondary vibration, which brings comparatively rapid results in increase of volume and intensity of tone, adding richness as well as brilliancy. The student, however, must be on his guard against self-deception in this matter of the location and development of secondary vibration. There is a sensation of tonal vibration in the upper front mouth and face, for instance, which is often experienced, but which is forced, false, and accompanied by more or less throat constriction, of which the singer may or may not be conscious. The tone has "ring" of a sort, but is sometimes nasal, sometimes hard or steely in texture, and however brilliant it may seem to the ordinary listener, in solo work, it fails to blend properly in ensemble singing. Voices which have this forced resonance are often said to be out of tune, or sharp, when as a matter of fact, they are really not off the pitch, but are exhibiting a quality or color of tone which gives the effect of the pitch being pushed up a fraction too high. The quality of such voices is therefore essentially untuneful. This is quite a different thing from the properly induced location and sensation of secondary vibration, secured by the skilful use of breath and of the vocal instrument. In this latter case the secondary vibrations enrich the tone, which is velvety, plastic and colorable, while there is perfect freedom from throat constriction. This tone, no matter how powerful, will always blend with other blendable voices; indeed, it will often favorably modify considerably the less beautiful tone quality of voices associated with it. In securing increase of tonal power, force of breath under control is one of the agents, and a most important one; but the essential point about it is that indicated by the words "under control." There must always be such a perfect balance between the force of breath required to sustain the tone, and the tone itself, that neither to the singer nor to the sensitive, cultivated ear of the listener, shall there seem to be any undue effort involved in its production. There ought always to be something in reserve; the singer should always feel that he could do a tone just a shade larger and louder with the breath pressure he has at his command.

It is the duty of teacher and pupil steadfastly to resist the tendency to get what is called "powerful tone" as quickly as possible at any cost. The average concert audience gives more applause to the shouter or screamer than to the artist of small voice who uses that voice with skill in the expression of lovely thought or feeling. The average father, mother, uncle, aunt, sister or brother of the average pupil is everlastingly wanting to know when the relative who is studying singing is going to be able to sing so as to fill some large auditorium, or to take high C, and by "take" they mean to take it by assault and battery. This influence must be combatted if we are to save the voices of this generation, and make the most of them for artistic purposes. After all, it is the comparatively few in any audience who know good tone and good singing, and these in the end fix the status of the singer.

SINGING FUNDAMENTALS.

BY HARRY HALE PIKE.

Broadly classified, but two types of pupils are encountered by the average voice teacher in his teaching experience. One of these classes will contain by far the majority of those who wish to study with him, and is represented by the student having what we call "average ability." The other class consists of that gifted few possessing the birthrights of the true singer: a good ear, a good voice and temperament. In both classes there are various shades of ability and inability, but it does not take long to discover to which class a pupil belongs.

No teacher need be reminded of the delight of having a member of the second class to work with, though the fortunate pupil himself is unable to appreciate the full blessing of his talent. For him, when the faults of tone-production, including muscular throat and body tension and incorrect breathing, have been cleared away, it is to emerge into the clear sunlight of his singer's nature, and subsequent work is a matter of growth and development of marked inherent powers. A teacher is necessary to show the way until a point is reached where command of a certain depth of perspective is obtained, but the steps within this way are prompted by the native impulse of the singer.

Fortunate, thrice-fortunate, it is that the heavenly gift of singing is occasionally vouchsafed to man; first, for the singer himself, then for the teacher whose privilege it is to care for his growth, and lastly, for the world which shall hear him.

As the greater part of the teacher's time and attention is taken up by the ungifted many, difficulties requiring special and separate solution are frequent, and I have thought that a few working suggestions that have proved of value may become a help to others.

Music a Function of the Ear.

First, it should be pointed out that music, as sound, is a function of the ear; that it is only through the sense of hearing that it can be comprehended. With this fact for a basis, attention should repeatedly be called to the matter of ear concentration until sound can be vividly imagined, as the artist is able to bring before his mind's eye things unseen. From this will come the realization that all cultivated and controlled musical tone has its conception in the "inner hearing" of the performer; and gradually notes outside the usual speaking range of the voice, which the pupil once attempted to sing by sheer muscular exertion, will first be thoroughly "digested" by the sense of hearing. Once this has become a habit, conscious and unnecessary muscular straining will, little by little, give way to that muscular activity alone which is natural and involuntary, and the importance of physical poise and relaxation will be perceived.

Freedom.

As the pupil has discovered that acute ear concentration is a part, at least, of the positive side of singing, so will he discover that freedom from all voluntary muscular effort constitutes the negative side of the question; negative, because while an absolutely passive condition of body is essential to correct tone-production, it must be remembered that this condition only *permits* voice to be thus correctly produced, and is by no means the cause of it.

Delivery.

Having cleared the ground by causing the ear to become accustomed to busying itself with the pitch, and showing the body that it must remain entirely neutral, not resisting muscular action as the breath is inhaled and exhaled and as the vocal chords adjust themselves, but also not instituting any action of its own to make the tone, it is time to consider the third and most important principle, which is the very essence of the art of singing. A person may bring to his imaginative hearing tone ringing and vibrant and so as to fill some large auditorium, or to take high C, and by "take" they mean to take it by assault and battery. This influence must be combatted if we are to save the voices of this generation, and make the most of them for artistic purposes. After all, it is the comparatively few in any audience who know good tone and good singing, and these in the end fix the status of the singer.

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This is the quality that gives a reason *for* the voice, that calls it into being, and whether or not account is taken of it, it is always present in a more or less marked degree, and psychologically is as inseparable from the voice as the electric current is from the electric light. The singer in whom this feel of delivery, this power to dramatize and present a song, is already developed to any extent is the fortunate and rare exception. To bring it to the consciousness of the pupil not so blest, so that it may be used as the basis of his singing activity, is a task as important as it often is difficult, and frequently taxes to the utmost the skill and ingenuity of the teacher. And yet no approach to true, interpretative singing is possible until this has been thoroughly accomplished.

Sometimes it is helpful to explain that the singing and speaking impulses are identical; that in order to sing any given phrase of a song with conviction and authority, the attitude of mind must be the same as if it were being declaimed. Make it clear that singing is not something different from speaking, but an extension of it; that man has but one vocal mechanism, which is controlled by one mental process, the distinguishing feature of singing being a sustained tone with the voice on a given pitch (which is governed by the ear) while in speaking, the voice is interrupted and of indeterminate pitch.

While it is possible to separate these three fundamental principles of singing, ear concentration, physical relaxation, and authoritative delivery, for analytical consideration, the mastery of them in the proportion that shall produce a singer can be acquired only by simultaneous attention to all three.

Tone Discrimination.

The teacher is to measure the work of a pupil by one or another of these principles, as, for instance, if there is throat strain, with swallowing or clearing the throat when through singing, local relaxation of the muscles of the throat must be insisted upon. If the pupil is unable to sing a note without this strain, and there is every reason to believe the note is a properly in his voice—and don't expect him to sing a note that isn't—stop the voice work for a few moments and let him listen to the pitch, fixing his attention on it until the sense of "inner hearing" has firmly grasped it. Now let him attempt the note again, absolutely without physical strain, but with the ear keenly attentive; and though the result may seem to him inadequate and disappointing, explain to him that this is the basis upon which his method of tone-production must be built, if he cares for the long-life, beauty and flexibility of his voice.

If these two points seem to be well in hand and the tone be lacking in brilliancy, definition and focus, point out the necessity of animated and incisive delivery, based on the impulse of speaking, requesting that he outline the word with his lips with great care and finish. This painstaking and somewhat exaggerated manner of enunciating the word is a great means of conserving the breath, none of which escapes that is not employed in causing the vocal chords to vibrate, and it is through attention to this that a perfect legato is most quickly acquired.

Only the slightest attempt has been made in this article to indicate methods of either teaching or study by which the principles laid down are to be mastered. The teacher who has a full, clear appreciation of them and their application, and is able to detect in which one a pupil is deficient, may be supposed to possess the knowledge and skill to lead to an understanding of what is wanted. Certain it is that no one of them can be dispensed with, and it is equally certain that with all three well established, the singer need look no further for a working basis that will insure the very highest results.

MEANING OF GOOD EAR, RELAXATION, DELIVERY.

Before closing, it may be well to add a few remarks of an explanatory nature concerning these three fundamental factors of singing. The word "good ear" does not simply mean a true ear, one that is capable of holding the voice in tune (though, of course, this is of the utmost importance), but also an ear that has the power of continuously concentrating on the pitch, that occupies itself with it all the time, and not merely takes note of it here and there. And also in this connection it may be pointed out that musical tone apart from definite pitch is inconceivable. So, regardless of the kind or color of the tone, if any tone at all is thought of, pitch must be included. And as conception of pitch must involve some quality of tone, the words as used here are synonymous.

The term "physical relaxation" includes all aspects of the physical side of singing, as it is only in this passive condition that these features, which are essentially natural, though not always habitual, may be successfully developed. Diaphragmatic breath-control, relaxation of throat and jaw muscles, general easy and buoyant poise of body, are among the points coming under this head, and each one must be acquired with an entire absence of physical strain. Care should be taken that the pupil does not confuse absolute stillness with relaxation, or it will be found that he is trying to "hold" himself relaxed.

The word delivery involves such points as full comprehension of the meaning of the words of a song, and absolute familiarity with the music. Lacking this, it is impossible that a song be given with the fullest effect. This word also implies all shades of intensity of expression, from the quiet, subdued mood appropriate to the singing of a cradle-song, to the fiery, passionate outburst of the most dramatic utterance; all must be firmly based on this impulse of presentation or delivery, with the thought of the speaking accent always in mind. As an English oratorio singer has put it, the student's aim should be "to sing a word rather than to make a tone."

Finally, let us not treat singing as merely the training of certain sets of breathing and voice muscles, but realizing that its centre of impulse is psychological and not physical, begin to educate our singers from the head down.

A RAMBLING CHAT WITH EARNEST STUDENTS.

BY LOUIS ARTHUR RUSSELL.

THE PRIMARY QUALITY of tone which you are studying to attain, either as piano or voice student, is what is named "beautiful."

BY METHOD, we indicate that means of physical manipulation either of hands or vocal apparatus, which produces the tone, and if the result of this physical condition prove satisfactory as a means toward the ultimate end of "beauty of tone," we say the method is good.

This suggests that though there may be some external differences in the teaching of the many excellent instructors everywhere to be found, no one of these may say that his or her manner of doing is the only one which will give the student a "correct method," in the face of the fact, that from the many apparently differing teachers come results of beauty and power, and finally, musical truth.

Beware, therefore, of the teacher who claims to have an original and exclusive "method," for two reasons:

First: If he have a method that no one else has ever known, and with which he claims to do miracles, he must prove himself quite ignorant of those absolute truths which have been taught with positive results of beauty for many years, and not to know and use these principles marks the teacher an incompetent one.

Secondly: The teacher who claims not only to know all the art, but, that what he knows is his own exclusive property, as by Divine right, *may be* sincere in his folly, but is more likely to be an impostor, who not knowing the text of the open books of our art, imposes himself upon a most easily deluded public as an oracle of a new dispensation.

Originality in teachers is a necessity; but this is shown more in the ability properly to estimate the disposition and possibilities of a student, and how to reach and develop them, than by attempting to disprove the old and create a new doctrine.

Progress is a great word in our language, and to the ambitious pupil means much. Students must learn, however, that true progress is not always evident to them, though their teacher may note it clearly.

Before the mind is awakened to the truth of art study, the student will often be deceived by the number of pages or books entire that he has passed through, but this is the least positive guide he may choose or accept; for, the question never should be, "*how much* have we done," but "*how well*" has it been done.

Solfeggio and vocalise books for voice students and volumes of studies for piano students are used without limit, but any number of volumes of Concone, Sieber, etc., may have been used by the vocalist, and yet he may not sing any tone correctly; and his presumed progress has been a delusion, from which he must waken sooner or later, to find that he has mistaken written music for technical method. Many students will play Cramer's studies to their own satisfaction, but if put to the test before a competent authority, will be found unequal to the requirements of the simplest bit of melody, for they have mistaken the passing over of many pages of notes for musical development.

If you are studying a set of vocalises which are so difficult as to require the greater part of your practice hours, you may depend upon it that it is wasting most valuable time, unless you are convinced that your voice is perfectly placed and under your control. No student can properly study voice production and quality of tone, if the mind be crowded to its extreme musical limit with the difficulties of the etude.

Piano students likewise must first secure a fair degree of control over the hand before they attempt the study of compositions of great difficulty; for though we may gain a degree of facility by the constant practice of difficulties, yet a certain amount of preparation is of the utmost importance, else our very efforts to overcome the difficulties of the "study" or "piece" will prove a means of aggravating the improper conditions of the hands; and this effort will result in no possible ultimate good.

All art instruction should begin with work which will give a foundation to the student.

Pianists need to have under their control certain conditions of the muscles of the hand, perfect freedom of fingers, wrist and arm, etc.

This implies correct hand shape and position and action on the keyboard. When this is attained, the varieties of touch must be cultivated, legato, staccato, etc. These must be taught with exercises not so difficult as to distract the student's mind from the desired result of correct action of the fingers, etc. This work may much of it be done without music of any sort, the practice being done upon a table or a practice instrument, such as the "Clavier"; or aided by the use of finger gymnastics.

This leads up to a point where the scales and arpeggios should be learned in all keys, with various accents, while all the while, from the point where the student finds any moderate degree of finger control, good music, within the technical limits of the studies at the time, is in constant study. Such a system as this is the only one which can be called true, for it is reasonable and comprehensive.

Voice students also must first conquer the technicalities of vocal control before they can safely launch out upon that endless sea of vocalises, songs and operatic arias which invite the ambitious singer.

Purity of tone is a rarity among singers nowadays, and one great reason for this is in the fact that many teachers refuse to take the time and care necessary to create this much-to-be-desired quality, and the student is easily persuaded that the chief end of singing is to sing, and the more quickly the better. Ah, the disappointments that have followed in the wake of this idea! Better than this cheap and easy-to-follow motto, is one that will insist upon the truer doctrine: The chief end of singing is to sing well, with a purity of tone, and a depth of expression which will at once proclaim the human voice an instrument of supreme beauty. Not all the books of studies ever written will do this, not anything less than the most earnest and constant attention to those principles which have long been known as the proper means of pure voice production. As final thoughts, let us consider carefully the following:

Axioms for Singers.

The singer's first consideration is correct condition of the body; then begins the study of breath control.

When the body is in correct condition and acts correctly in response to the will, the throat, being in perfect freedom, soon responds to the will's demand for pure tone, and placement and resonance become largely matters of psychic suggestion, certain qualities of tone being synchronous with the emotional concept.

Stiffness is the result of use of muscles not required for a desired result.

Buoyancy is the perfection of physical equipoise; there is in it no interfering muscular tension; every fibre of the body is active; torso or limb can move in quick response to the will, every joint is free, every muscle firm but elastic; the chest is in correct poise, the head is erect, the neck is free but flexible; the throat "hangs" open, the chin "floats," the muscular effort of breathing is at the waist, which takes all the effort of speech or song.

When the conditions (so meagerly explained here) obtain with automatic freedom, then to sing is more a matter of *allowing* than *making* oneself express one's emotions.

It is at this point in our culture that we may almost say that singing is a natural, functional doing, but to reach this point is a matter of long culture.

Singing is intensified speech; we should show no more effort about the mouth, face, shoulders, etc., when singing than in fervent speech. The face must be allowed perfect freedom for emotional expression, and should never show the singer's physical efforts for tone making.

Singers must have confidence in their bodies; they must allow the throat its freedom; they must allow the tongue to do its work; they must not allow the chin to attempt to aid the tongue, the lips to interfere in vowel making, or the throat to attempt to control the breath. When we learn to do no unnecessary thing, to make the singing effort as easy as possible, localizing effort correctly, then such items in singing as attack, placement, resonance, color, the so-called covering of tone, legato, staccato, facile execution, *messa di voce*, etc., readily respond to the cultured mind's demands, and the study of singing becomes a delight.

To sing well is apparently an easy thing; but to learn to sing well is a great task, and no one who is not willing to work may hope to reach lasting success. The life of the vocal student is one of incessant labor, thought, patient and constant hard work. There is no royal road; the goal is reached by but few, and largely because but few realize the meaning of the vocal masters' constant admonition to "work."

QUESTIONS AND ANSWERS.

M. P. L.—The exercises your teacher gives you for attack, if rightly understood and practiced, are correct. They must, however, be free from imprisoned breath or the result will be precisely as you termed it—a shock of the glottis. In beginning the word "angel" it must feel precisely, in its attack, as when you speak it, not with a sudden jerk or explosive guttural sound of any sort. If you wish to study attack, get the first book by Behnke and Pearce and do the exercises on the first six pages. The book is of great value technically throughout.

Devoted Reader.—1. Special breathing exercises are never used for *increasing* the tone. About the last thing a student should interest himself in is how to increase the tone, but rather how to control it—to balance and beautify it. The pupil will find when those matters are attended to that the increase will take care of itself.

2. It depends upon the range of the voice. Where the voice is pitched high, one can begin on E, 4th space or F, 5th line, to practice the downward scale, but that advice was meant principally for those who are having trouble between the low and middle registers. The tendency is always to carry the chest voice too high, which tendency will disappear if the work is carried forward by descending from the medium into the chest rather than by descending from the chest into the medium.

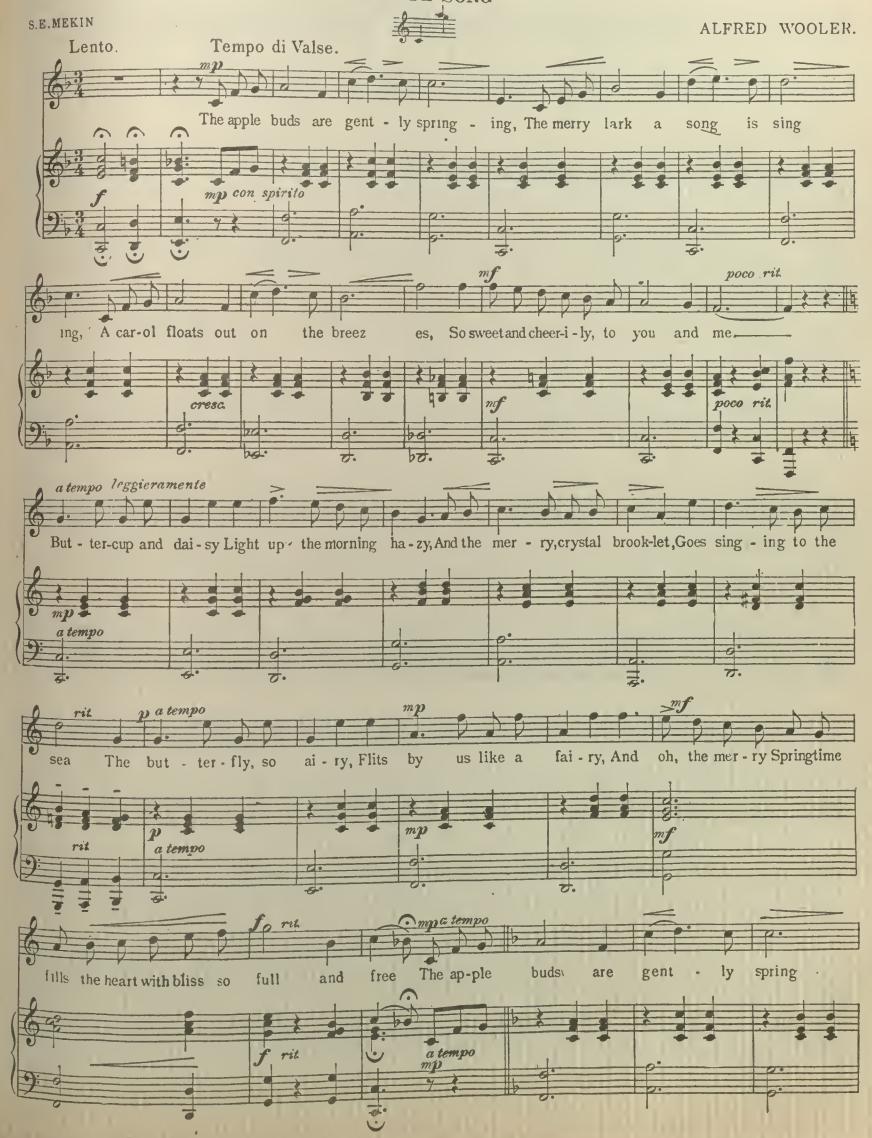
G. F. C.—It hardly falls within the province of a paper such as THE ETUDE to offer advice that discriminates between one university or school of music and another. If you have followed THE ETUDE closely, you have read some rather pointed if not interesting allusions to that very much overworked word, *method*. I am of the opinion that for all-around musical advantages, as well as in special studies, Oberlin is worthy of ranking very high.

To my daughter Laura May

SPRINGTIME

WALTZ SONG

S. E. MEKIN — ALFRED WOOLER.



ing, The mer-ry lark a song is sing - ing, A car-ol floats out on the breez -

cresc.

mf poco rit.

es, So sweet and cheer-i-ly to you and me.

mf poco rit. f a tempo mf f rit. ff

mp a tempo

Fra - grant o - dors fill the morning breeze, And lit - tle lambkins gam-bol where they please, While ev - 'ry-where the

mp a tempo colla voce

cresc. f rit. mf a tempo

blos-soms, pink and white, Are greet - ing you and me. The plow - man whis-tles as he treads a - long, And

cresc. f mf a tempo

cresc. f rit.

ev - 'ry-where we seem to hear a song, For oh, the Springtime fills the heart with bliss so full and free.

colla voce cresc. f rit.

mp a tempo

The ap-ple buds are gent - ly spring - ing, The mer-ry lark a song is sing - ing, A car-ol

mp a tempo

nf poco rit. f ad lib.

floats out on the breez - es, So sweet and cheer-i-ly to you and me. Ah!

cresc. mf poco rit. f colla voce

mp a tempo

Tra la la la la la la la la la, Tra la la la la, Tra la la la la la la la la

mp a tempo

mf

Tra la la la la la, Tra la la la la la la la la la, Tra la la la la, Tra la la la la la,

mf

cresc. ed accel. f rit. ff

Tra la la la la la, Tra la la la la la la, Tra la la la, Tra la la la, Tra la la la.

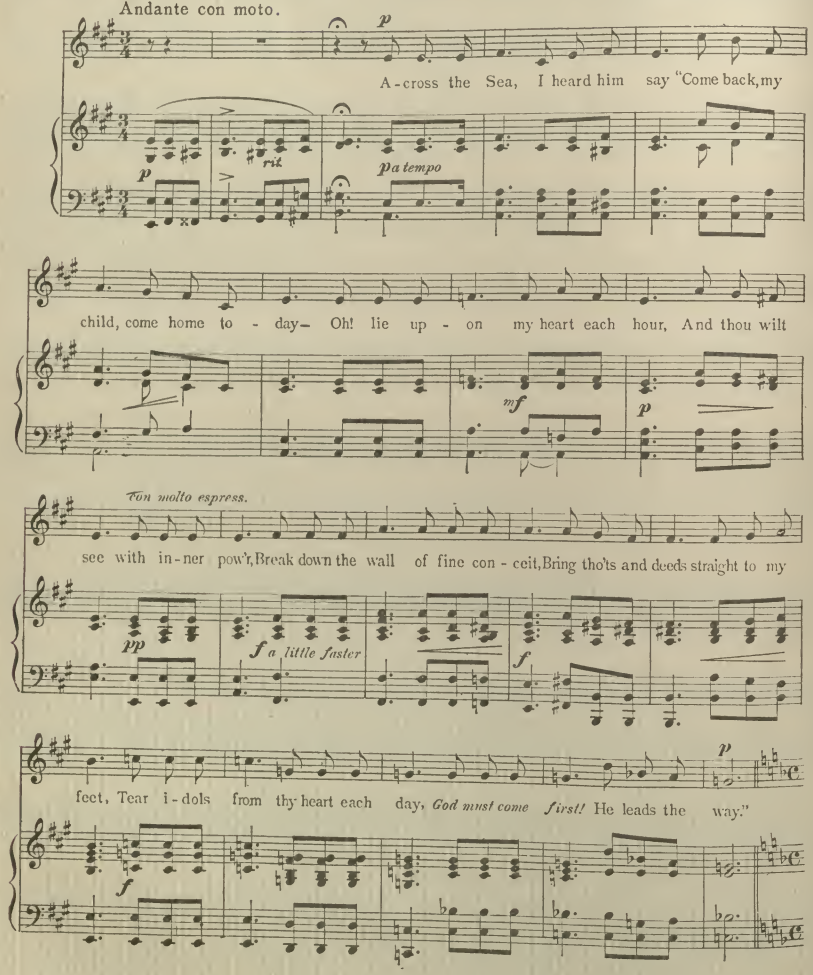
cresc. ed accel f rit ff f

DEDICATED
In loving memory to Mary Agnew

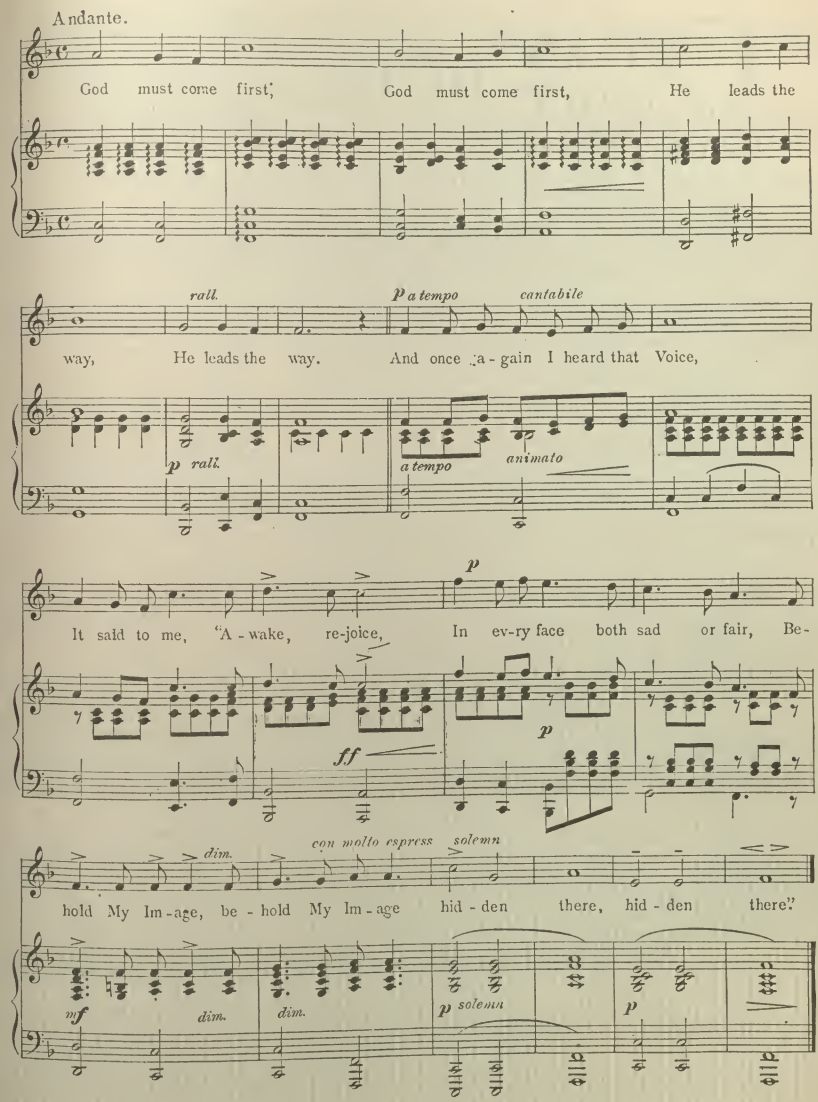
HE LEADS THE WAY

AGNES LEAYCRAFT.

Andante con moto.



Andante.



EDITED BY EVERETT E. TRUETTE

AUGMENTED STOPS.

In many of the organ schemes which are published nowadays, especially when a new organ is to be opened and the names of the stops and other expressive resources of the organ are enumerated, the word "augmented" will be found in brackets at the top of the list of Pedal stops. This word, thus used, means that some of the pedal stops are borrowed wholly or in part from other pedal or manual stops.

The history of the growth of this idea of augmented stops in the practice of American organ builders is most interesting. In the four-manual organ, built for the Philadelphia Exposition of 1876, there were five sets of pipes in the Pedal Organ, 42 pipes in each set. These were Contra Bourdon, 32 ft., Open Diapason, Violone and Trombone of 16 ft., and Bell Gamba of 8 ft. From these five sets of pipes were formed, by coupling, six additional pedal stops, namely: Bourdon, 16 ft., Quint, 10⅔ ft., Violoncello, 8 ft., Octave, 8 ft., Trumpet, 8 ft., and Super Octave, 4 ft. Thus, in the pedal of this organ there were but 210 pipes, instead of the 330 pipes, which would have been required to supply the eleven pedal stops under the earlier systems of organ construction. This organ was afterwards placed in the Roman Catholic Cathedral, at Buffalo, and is still in use.

Another important step in the augmentation of the Pedal Organ was taken in the borrowing of 30 pipes from the Swell Bourdon to form a Lieblich Gedackt, 16 ft., for the Pedal Organ. This is a very praiseworthy device, and obviates the necessity for a division of the Swell Bourdon into Treble and Bass, as in the old manner, since the soft covered tone is always available, being continually drawn on the Pedal.

The Great Double Open Diapason, 16 ft., is by this system also available for borrowing on the Pedal Organ to form a metal 16 ft. Diapason, Violone or Dulciana, thus utilizing pipes which otherwise would be raroly heard to such advantage. By some builders this borrowing of the manual stops for use on the pedal has been made to include the manual 8 ft. Diapasons, Flutes and Strings.

In some of the four-manual organs built by the German, Walcker, of Ludwigsburg, the fourth manual has no pipes of its own, but commands all the reed-stops from the other manuals. A salon organ has just been erected in New York in which all the stops may be played at will on either manual.

The use of tubular and electric actions and individual windchests makes it practicable for the present-day organ builder to borrow any stop at will for use on another manual or on the pedal without interfering with its use alone or in combinations on its own keyboard. Thus, to give but a single instance among a vast number, the Swell Stopped Diapason can be played as accompaniment on another keyboard, and at the same time be employed in combination with Oboe or any other solo stop on its own proper keyboard, and any other stop can be used alone or in combination on either keyboard at will.

In places where there is a lack of room for the placing of the organ, or where, on account of a limited appropriation of money for its purchase, it is desirable to have an organ as compact, and at the same time as effective as possible, this mode of building the organ will save a large percentage both of space and cost.

Another and quite different sort of augmentation is when a stop has only 12 pipes of its own to form its upper or its lower octave, and the remaining necessary pipes are borrowed from a higher or lower stop. Thus the Pedal Violone, 16 ft., will have but 12 pipes of its own (the lowest octave) and all the upper tones will be borrowed from the manual Gamba, from the Violin Diapason of 8 ft., or from the Pedal 8 ft. Violoncello. Likewise, the Pedal 8 ft. Flute may also have only 12 pipes of its own, and the lower tones be taken from the Pedal Open Diapason of 16 ft.

These and other similar borrowings are in most cases reprehensible for the following reasons: First, the Pedal stops should be of larger scale and of broader tone than the corresponding manual stops, and for this reason a manual stop cannot take the place of its counterpart on the Pedal; therefore, when the manual Bourdon is borrowed for the pedal it does not displace the pedal Bourdon proper, but becomes a Lieblich Gedackt or an Echo Bourdon, and, similarly, any other manual stop, when it is to be borrowed for the Pedal, must take a diminutive name. The Pedal stops, Diapason, Bourdon, Violone and Trombone, being of broader scale and intonation than the corresponding manual stops, it is not possible to borrow pipes for them from the manual stops, for the pipes borrowed from the manual must be voiced too heavily for a manual stop, and they will still be too light for the pedal stop; so, in organs where this particular kind of augmentation prevails, viz., the extension of a manual stop downward to form a Pedal stop, we find that the lower octaves of the manual stops are too heavy and the tone of the Pedal stops too light.

The natural manner of a manual stop, as of a voice or an instrument, is to taper both at the top and at the bottom, being full and effective in the middle of the compass, since the highest and lowest tones gain effect by reason of their isolation, by their height or depth, as compared with the middle tones. There are a great number of standard compositions for the organ which may be used to show the disproportions arising from the partial borrowing of stops. Among these are the Finales to Thiele's Variations, to Van Eyken's C minor sonata, to Batiste's Offertoires, Op. 8 and Op. 9, to Buck's E-flat Sonata, and a great number of similar Finales by composers of distinction.

In these Finales and in much other music with obligato Pedal, the pedal sound must be of greater volume and power than the manual sound, since the pedal is essentially an obligato instrument, playing not in chords but usually one note at a time, simultaneously with chords on the manual, sometimes covering the same tonal region in which the pedal sound is expected to assert itself. In the above pieces it will be found impossible to render the music as written and the massive left-hand chords must be modified or abandoned in order to let the pedal part be heard.

August Haupt, the eminent Berlin organist and teacher, used to say that the entrances of the Pedal in the course of a fugue mark the *forte* of the organ. Thus also we find that all authorities on the playing of Bach advocate that the pedal part must be registered louder than the manual part. According to this principle, in most of the large German organs, the Pedal section contains more registers and is of greater power than the Great section, and even in the Full organ the Pedal tone is predominant.

The above pedal usage does not, of course, apply to the occasional bass tones found in the simpler and lighter forms of organ music nor to the basses in accompaniments, all of which must be duly subordinate.

The essential difference between manual and pedal stops arises from the fact that the unison pitch of the manual is of 8 ft. and that consequently on the manuals the 8-ft. stops are numerous and important, while the octave stops, both above and below the unison pitch, are voiced so as to be subordinate and accessory to the 8-ft. sound. Thus the manual 16 ft. stops when borrowed for the Pedal must rank as soft stops. Equally, the primary and normal tone for the Pedal is the 16-ft. tone, the 8-ft. and 32-ft. stops being accessory to the 16-ft. stops. Thus the sort of augmentation or borrowing which contemplates the extension downward of a manual stop to form a pedal stop is erroneous, since the pipes common to both stops will be out of proportion in both directions, too heavy for manual chords and still too light for a pedal part to be effective against them. Thus the only commendable way to borrow is to take the lowest 32 pipes of a manual stop, such as the Bourdon, Contra Gamba or the Double Diapason and perhaps the Trumpet or the Fagotto of 16 ft., and give them diminutive names as soft pedal stops.

When there is ample room for the new organ and adequate funds for its purchase, it is better to have all the stops complete and independent of each other. The organ will gain in charm when each stop can have an individuality of its own and not be a mere duplication of another stop. A pedal Flute with its own proper tone is lovely and interesting, but when it is the borrowed octave of the Open 16-ft. Diapason it is hard and common and lacks the flute quality. It is perhaps effective as an octave stop of 8 ft., but it is not available as a soft open flute tone for combination with the Bourdon, and for obligato bass passages.

The borrowing of stops also introduces an element of confusion into the registration of organ music, effects heretofore made by coupling are nullified if part of the stops stand as already borrowed for the coupled manual or pedal. The true test of augmented stops, as of every other device in the organ, whether speaking stop or mechanical accessory, lies in availability as a means or as a help to musical expression.

The art of music is greater than any instrument and organ composers have always been in advance of organ builders in matters of musical effect, such as the compass, power, quality and balance of stops, and the actual employment of the organ in music-making. Many things invented by manufacturers which are novel and ingenious are not of musical value, for while they may represent a new means of expression they are not so practical as other means already in use, and some of them aim at securing a saving of cost in the organ at a sacrifice of musical completeness.

Since an organ represents a rare and permanent investment, it is most desirable that it should be well-planned and perfectly made. No matters connected with a new scheme should be spared from due consideration and no question of cost should be allowed to hinder the tonal perfection of the organ, however small or large it is to be.—*Herve D. Wilkins.*

* * *

AMERICAN ORGANISTS.

With the advent of Alexandre Guilmant in this country, organ playing received an impetus that has been far-reaching, and long since extended from East to West. Americans are progressive to a degree, and at the time of the first visit of the distinguished and representative French organist, the musical status of the organ world, so far as America was concerned, was in a transition period, ready to adopt new ideas and develop them. This was the year of the Chicago Exposition, a time when organ recitals, except by a few prominent organists, were scarce indeed, and a new set of players were ready to replace those who had held positions with honor and distinction for years.

The younger men began to grasp new methods and ideas, discarding many former tranditions and infusing into their work care for details and attention to the introduction of a higher grade of music into their programs and service lists. It is a rarity now to see the names of Lefebvre-Wely, Edouard Batiste, and many others of their time, and instead we find a growing tendency for Bach, Mendelssohn, Handel, Guilmant, Rheinberger, Widor, Franck, Smart, Capocci, and the new giant of the organ world, Max Reger, who is a revolutionist in his writings and recent productions now before the public. While but a few years since organ recitals were a rarity, they are now given by many local organists, even in the smaller towns, and by those far removed from the large centres. Even in the far West I have seen a Bach fugue as the *pièce de resistance* on many a program and it received the greatest appreciation and applause. The general make-up of the program is of a character most gratifying to observe. While there are many orchestral works well adapted for the king of instruments, others should never be played, and the present generation of players are beginning to discriminate and eliminate much that was formerly done, and now retain only the best.

To achieve success, the first and most important thing to gain is the true legato—the close binding of the tones, without overlapping and blurring. To make the organ tone ring is difficult, but it is being accomplished, and students are coming in large numbers to our musical centres for work, many remaining to take advantage of what is offered here, rather than study in Europe, as heretofore.

In organ work there should be system and method —an absolute independence between hands and feet, and the student should not be allowed to proceed until this is accomplished. Once acquired, then the many details of the instrument can easily be handled, with a less amount of time spent on effects, gained by a too early study of registration. First master the instrument and acquire the legato touch, then let registration and repertoire follow.

Musical services are now the order of the day. It is no novelty to produce oratorios, cantatas, and so forth, now. Many of the large churches give them at regular intervals, and with surprising frequency, when one stops to contemplate the work involved.

When we can arrive at a uniform system of organ building—and may it be at no distant day—the work of the organist will be largely modified, for now he must learn each new instrument, and to those who concertize the largest barrier to succeed will have been removed.

The American organist holds his own; he has talent, ability and experience, and, coupled with this, an enthusiasm and progressive spirit found in no other country, with a determination to progress and be an honor to the profession.—*William C. Carl in the N. Y. Commercial.*

* * *

REV. JOHN B. DYKES.

This noted hymn-tune composer was born in England in 1823, and died in 1876, at the age of fifty-two. In July, 1849, he was appointed to a minor canonry in Durham Cathedral, and four months later to the precentorship of that magnificent sanctuary.

The clergyman-composer was also a good organist, and during his incumbency of St. Oswald's, Durham, the keyboard of the organ was situated so close to the reading-desk that he would often read the service and turn round and play the organ whenever occasion required.

He composed nearly 300 tunes, many of which were extremely popular and appeared in the hymn-books of all creeds. He had a rare gift of melodic simplicity and a spirit of true devotion. His melodies were generally diatonic, only a few skips being employed, and these generally on the notes of the tonic triad.

Whenever he composed a new tune, he would have it sung in the vicarage drawing-room on Sunday evening, by the members of his family and friends. If this "tribunal" decided that it would "take," he would have it printed. Otherwise, it was altered and re-written until it was pronounced singable.

His most popular tunes were: St. Cross ("O Come and Mourn with Me a While"), Nicea ("Holy, Holy, Holy, Lord God Almighty"), St. Cuthbert ("Our Blest Redeemer, Ere He Breathed"), Hollingside ("Jesu, Lover of My Soul"), Harbury ("Nearer, My God, to Thee"), Dies Irae ("Day of Wrath, O Day of Mourning"), and Melite ("Eternal Father, Strong to Save").

* * *

A COMPREHENSIVE DICTIONARY OF ORGAN STOPS.

A Comprehensive Dictionary of Organ Stops, English and Foreign, ancient and modern, practical, theoretical, historical, esthetic, etymological, phonetic, the author of which is Mr. James Ingall Wedgewood, F. S. A., Scot.; F. R. Hist. S., has recently been published by the Vincent Music Co., of London. This work, of some two hundred pages, is most useful and valuable to every organist, as well as to others who wish to have at hand every reference book required. It is copiously illustrated with excellent cuts of numerous organ pipes, and being arranged alphabetically, any stop can be found at once.

Mr. Wedgewood has made an exhaustive study of the subject of organ stops, has collected a fund of information relative to the historical side of the subject, and has produced a work that is not only useful but essential to every organist. Unlike many writers on musical subjects, he has thoroughly mastered his subject, has shown much literary power and no little skill in treating each stop separately, and has exhibited a most commendable catholicity in giving to every inventor and organ builder the credit or his creations.

All obsolete stops are defined, the standard stops, like the Diapason, Dulciana, Voix Celeste, Oboe and Bourdon, are carefully described with regard to their construction and their tone; the more modern stops, like the Diaphone, Tibia Plena, Phoneuma, etc., are minutely treated and illustrated so as to give to any one a clear idea of their construction and peculiarities. The chapters on Reed-voicing, Pitch, Wind-pressure and Mixtures are valuable and instructive, while the addition of a phonetic pronouncing vocabulary of organ stops will prove most useful.

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NEW MUSIC.

Fantasie Dramatic, by Alphonse Mailly (Schirmer), originally written for organ, violoncellos and double-basses, arranged for organ alone by the composer.

Compositions by Russian composers, transcribed for organ, by James H. Rogers (Schirmer): Prelude, by Glazounow; Andante Cantabile, by Tchaikovsky; Fuga Cromatica, by Liadow; Meditation, by Gretchaninow; Berceuse, by Iljinsky; Elegie, by Youferoff; Sphärenmusik, by Rubinstein, and In Modo Religioso, by Glazounow.

Concert Fantasia in F minor, by Arthur Bird (Schirmer), a very effective and brilliant fantasia for concert programs.

Romanza and Scherzo, by Will C. Macfarlane (Schirmer). Two interesting compositions of medium difficulty which will be useful to most organists.

New Church Music.

Te Deum and Benedictus in A, Mrs. H. H. A. Beach (Schmidt); 149th Psalm, Dvorák (Boston Mus. Co.).

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MIXTURES.

A large organ, to cost about $50,000.00, the gift of Mr. Levi P. Morton, is being built by the Ernest M. Skinner Co., of Boston, for the Cathedral of St. John the Divine, New York. This Company has recently been re-organized with Mr. Ernest M. Skinner, President, and Mr. Robert Hope-Jones, Vice-President.

Mr. E. M. Bowman, who has been director of the choir of the Baptist Temple Church, Brooklyn, for the past ten years, has resigned to accept the position of organist and choir-master of Calvary Baptist Church, New York. At the Brooklyn church he will be succeeded by Mr. Tali Esen Morgan, of New York.

A ten thousand dollar organ, built by the Estey Organ Co., was recently installed in the Baptist Church, Brattleboro, Vt., being the gift of Col. Jacob Gray Estey and Julius Harry Estey, in memory of their father, Gen. Julius Jacob Estey, who was a life-long member of the church.

In the days long ago, when the Tate and Brady version of the Psalms was in use, the Roman numerals heading the Psalms were a great puzzle to a certain village clerk. His vicar could not induce him to use a book in which he had written the numerals for him in plain figures. The old man could understand that XXX stood for thirty, but beyond this number he could never master his difficulty. By counting the psalms from it, or by some other peculiar calculation of his own, he generally managed to give out the Psalm correctly. One Sunday, however, having dozed during the sermon, he had forgotten to make his calculations; and, having to give out the sixty-seventh psalm, he commenced in the usual formula of those times: "Let us sing to the praise and glory of God," and then added in a loud voice (without any embarrassment), "the L X V and two eyed Psalm!"—*Musical Opinion.*

A popular weekly has been drawing some stories of the old parish clerks from its readers. One man tells of a Shropshire clerk who was very musical, and who often wished to introduce his violin into the choir which was superintended by ladies. The violin was, however, objected to. The clerk played extremely well, but sacred music only. On one occasion (when some young people wished to improvise a dance) they sent for him, and were very much surprised when he said that he could not play any dance music. They brought music books to him, begging him to play some simple waltzes. "I canna do it," he said: "but I'll play 'The Ould Hunderth' quick, if that'll do." No doubt it could have been made to do. I have heard a solemn psalm tune transformed into something which made the listener think of "jolly souls" and "flowing bowls" and the light fantastic toe, too! The question of sacred *versus* secular may often be settled on the score of rhythm.—*Ex.*

VIOLIN DEPARTMENT

CONDUCTED BY GEORGE LEHMANN.

THE NEW YORK SYMPHONY ORCHESTRA.

It is a pleasure to record the excellent work of the New York Symphony Orchestra, and to wish it and its accomplished director, Mr. Walter Damrosch, a continuance of artistic success and public support. Mr. Damrosch has proven quite conclusively that an excellent orchestra under excellent leadership can prosper even in New York; and our public is greatly indebted to him for its enjoyment of a number of superb musical offerings during the present season.

Especially grateful should we be to Mr. Damrosch to superhuman heights in, say the Prelude to *Lohengrin*, and yet all the time contains in itself possibilities of feline or wolfish ululation. *Triste lupus—fidibus:* every fiddle is said to have a wolf, just as the "goose" lurks in every clarinet.

Descending from the violin to the viola, we cannot but be struck by the unassertiveness of this beautiful instrument. It is not often that one meets a viola player who adopts the career of virtuoso, perhaps because with the exception of Berlioz's *Harold in Italy*, there is no orchestral work of first-rate importance in which the central rôle is assigned to that instrument. Indifferently described as the alto or tenor, the viola is of all stringed instruments the one most readily mistaken for a human voice.

THE NEW YORK SYMPHONY ORCHESTRA. FELIX WEINGARTNER CONDUCTING.

The 'cello, however, is *the* singer *par excellence* of the orchestra, the perfect representative of the cantabile style. What lessons in phrasing may not vocalists derive from such players—to mention but first that come to the mind—as Jean Gérardy, Hugo Becker, or W. H. Squire!

Bottesini, the famous double-bass player, was habitually wont to mimic the fiddle on his instrument, which, by the way, was not a true double-bass, but half-way in size between it and the 'cello. The real beauty as well as the utility of the double-bass, the *basso profundo* of the string band, is often overlooked. How splendidly rich and full is its *pizzicato*, often indistinguishable from a drum tap! And how much of the sombreness and picturesque savagery of the modern Russian music depends on the use of the basses.—*From C. L. Graves, "Diversions of a Music-Lover."*

By the development of its harmonic power, the piano tends more and more to assimilate all the orchestral compositions. In the set of seven octaves it can produce, with a few exceptions, all the traits, all the combinations, all the figures of the most profound composition, leaving only to the orchestra the advantages (immense, it is true) of diversity of sounds and mass effects.—*Liszt.*

AN ARTICLE OF GENERAL INTEREST.

We print below an article by Miss Edith Winn, entitled: "Who Should Study the Violin?" Miss Winn's article, and the several questions it raises, will probably interest the majority of our readers. Much more, however, might be said on this subject than Miss Winn has briefly expressed in her article. Nor do we quite agree with her viewpoint when she asks (in answer to Felix Weingartner's utterances): "Are not artists paid for their time?" If Mr. Weingartner's uncompromising attitude towards talentless pupils seems "unpractical" or unnecessarily harsh, Miss Winn's opinion is surely open to criticism as savoring of commercialism.

Now we do not wish to be misunderstood in such a matter. If it is Miss Winn's opinion that all teachers, whether they be artists or not, must live, then we agree with her absolutely. But we are of the opinion (and our opinion is based on facts that are unquestionable and easily ascertained) that there are countless teachers in the United States who, having no certain knowledge of the art they profess to teach, do an incalculable amount of injury every year. And it is these very teachers who should, in justice to themselves and to others, never have been encouraged to study music.

WHO SHOULD STUDY THE VIOLIN?

A musical contemporary has recently discussed the question: "Shall children of mediocre ability and talent study music?" Such authorities as Joseph Joachim, Xaver Scharwenka, Felix Weingartner and others, have expressed opinions.

Joachim says that the child should be entrusted to a conscientious teacher who will judge whether music lessons will really pay. He holds piano study to be of first importance, and the cultivation of the voice to be essential. This accords exactly with the views of Mme. Helen Hopekirk, of Boston, who asserts that every child should learn to sing.

Gustav Hollaender, of the Stern Conservatory, Berlin, says that musical instruction unfolds the child's nature. He claims, however, that practice should be regarded as a relief after school hours. He also asserts that the untalented should not be forced into music. He feels that those who are lacking in musical sense, and who have little or no innate sense of rhythm, ought not to study.

All these remarks are very interesting when one considers that neither Professor Joachim nor Gustav Hollaender has ever given a lesson to a beginner of average talent in his life!

The teachers at the *Hochschule* have no idea how to treat an average ungifted pupil. They do not take pupils in the early stages of development. Doubtless this accounts perhaps for a statement made by one of them to the effect that one might possibly teach the Kreutzer Etudes in the second year of study!

Xaver Scharwenka touches upon a vital point. He says: "You ask whether our children shall enjoy musical instruction? I answer with a conditional 'yes.' As regards general training in music one might say 'no,' for the purpose of today's efforts along musical lines is absolutely wrong. On one side everything passes toward the concert stage and on the other side to the teaching profession. Technic is cultivated almost exclusively without regard to the pupil's inner development." He goes on to condemn the tendency to exalt mere technical virtuosity, stating that mechanical drill kills talent. Statistics are given which show that general education counts for nothing, musical education for something, technic and concert appearance everything. How well this applies to the Prague school!

Herr Scharwenka has struck a vital blow at the weakest point of foreign study. A young concert-meister in a German city, once a pupil at the *Hochschule*, had played almost everything in violin literature at eighteen years of age, and yet he could hardly add a column of figures correctly! At the *Hochschule* his deficient general education did not count against him.

THE JOACHIM QUARTET. (Original by Schmutzer.)

Our American colleges do better than that. At Wellesley, Smith and Vassar, music study goes hand-in-hand with the regular literary work. This makes broad musicianship. Much money is spent in this world on the untalented. Parents should study their children's gifts. Felix Weingartner says:

"Musical instruction should be given only to those who have outspoken musical talent." He then goes on to deplore the fact that artists have to listen to so much "bungling." Are not artists paid for their time? He recommends that the State lay an exorbitant tax upon every instrument not used for professional purposes. What would the music dealers do? Herr Weingartner would cripple that great mass of teachers, especially women, who devote their lives to teaching the rank and file whom distinguished artists will not take. He is the most unpractical of them all, for why should not Johann Müller buy a piano and let his children pound it all day if he has the money to pay for it?

In America we have hundreds and thousands of ungifted students. Our conservatories throng with them. Our whole life teems with downright drudgery for the rank and file: who should rebel? We are paid for our work. The most obtuse and ungifted pupils have often taught me the most. A teacher cannot evolve a system or a plan of work from contact with the gifted. They will grasp details at once. The best teachers are those who can make much out of little.

In summing up these opinions, we may say that Xaver Scharwenka's is the surest view set forth. The musical graduates of Wellesley, Vassar, Oberlin, Smith and other Northern colleges, as well as Randolph-Macon, Converse and other leading Southern colleges, require five years of college work with music as an elective. Experience and observation have proven that the literary students who take music as an elective do more thoughtful work and are better equipped for life work than are students of music who limit themselves to the study of keyboards. Out of such colleges come well-balanced young women, not virtuosos. This is the kind of musicianship in which America takes pride.—*Edith Winn.*

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THE JOACHIM QUARTET.

Who that loves music, or has studied any branch of the art, whether seriously or otherwise, in any part of the civilized globe, has not heard or read something concerning the Joachim String Quartet?

If the name, Joseph Joachim, has lost any of its old-time charm and magnetism to the numberless players who through five decades regarded this remarkable artist as their ideal soloist, it is a name yet to be conjured with in connection with the organization which the venerable artist called into life many years ago, and still leads with amazing enthusiasm and time-defying skill.

Joseph Joachim, the soloist, is, alas, no longer remarkable for those peculiar qualities which characterized his playing a quarter of a century ago. Nor could this well be otherwise. If one but stops to think that Joachim has long since passed his 70th year, one must marvel at the fact that he still possesses sufficient vitality, enthusiasm and instrumental skill to appear before the public as of yore as the ideal leader of an ideal string quartet. And an ideal quartet player he is still considered to be, even by those who can no longer deceive themselves into believing that Joachim's career as a solo player did not terminate some years ago.

The personnel of the Joachim Quartet has undergone but few changes in the past twenty-five years. The first change occurred when Mr. de Ahna died —early in the nineties—we believe. This excellent violinist was succeeded by Johann Kruse, a genial musician and able performer, who, after a comparatively brief association with the Quartet, took up his residence in London. Kruse, in turn, was succeeded by the well-known violinist, Carl Halir, who doubtless will remain the second violinist of the Quartet as long as the organization remains in existence.

No other change has taken place in the personnel of this unique string quartet within the memory of the present writer. Mr. Wirth, viola, and Prof. Hausmann, 'cello, though younger men than Joachim, have grown grey together with the leader whom they idolize; and their services to the musical world, as quartet players, will surely continue as long as they and Joseph Joachim are blessed with life and strength.

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Some Amusing Experiences.

THE music teacher's life is not devoid of variety. We sometimes think that it is confined to a pretty steady round of routine and monotony, and like everybody else in every other business or profession, we wish we had followed some other vocation. Such fits of depression are occasionally lightened, however, by amusing experiences, and as this department is not closed to the lighter side of life, we are glad to print a letter recently received. It is entitled:

One Teacher's Experience with a Nervous Pupil.

"Not long since, a heavy knock at my studio door warned me of the presence of one of the masculine gender. On opening the door, I was greeted by a very large man, a stranger to me, who inquired if I could receive a new pupil, and if so, what were my terms for tuition, and at what hour could I begin to give the lessons? As my terms were satisfactory to him, and the only available time happened to be the hour in which he called, my new applicant decided to begin at once, as he had just purchased a new piano.

"I began the lesson by making inquiries regarding the names of the keyboard, keys and music notation, and found my new pupil entirely ignorant of both subjects. I soon enlightened him regarding the manner of applying the letters of the alphabet as names of the keys, and proceeded to place the left hand in a five-finger position on the keyboard. I found the hand showed signs of hard, heavy work, and was consequently very stiff and stubborn. I drew a long sigh as I thought it would have been better for my new pupil to have chosen a bass-drum to learn to play on instead of the piano. However, as he appeared very much interested, I put forth my best efforts to shape the unruly hand for a correct playing position. After several attempts, I discovered signs of perspiration on the stubborn hand and anxious brow. Then with a sigh of despair, my pupil remarked: 'Now, here! I might as well tell you first as last, that I do not expect to learn to play; it is my wife that wants to learn. I bought the piano for her, but she is so extremely nervous that I cannot get her to consent to having a teacher to instruct her, so I decided to take the lessons and give them to her at second-hand.' I discouraged this method of procedure and suggested that I should call at his residence the following week, meet his wife and give him a lesson in her presence, she not to know that I understood her nervousness in the matter.

"In due time I called, and the suggested plan was carried out. The day following I received word that I had made a favorable impression, and was requested to call the week following and begin giving the lessons to the madame herself. Everything has gone along very smoothly, and my nervous pupil has proven to be a very satisfactory one, even though beginning in middle life.—*E. L. Sanford.*"

Doubtless many of our readers could record experiences of a similar nature. The person who comes into contact with many persons is in a position to encounter ignorance and nervousness of various kinds. I have had a few of these experiences, and although this department is generally devoted to combating that sort of ignorance which is directly injurious to the cause of music, or the efforts of good musicians, yet we shall all be glad, from time to time, to take note of some of the amusing experiences of our members.

I remember, several years ago, when I was teaching in Boston, that a young woman came to my studio, one day, and wished to arrange for piano lessons. Preliminaries having been easily transacted, I asked her how much time she could devote to practice. "Practice," she exclaimed, in an amazed tone, "do you have to practice?" I explained to her that this was generally considered necessary. "Why," she said, "I supposed one learned everything at the lessons." After further conversation it developed that she had just been married, and that she desired to take piano lessons secretly, in order to surprise her husband when she had learned to play, as she knew that he would then buy her a piano. Finding that practice could not be avoided, she said that she had a friend who, she thought, would let her practice on her piano. If this could be arranged, she was to appear for her first lesson, and begin to prepare the great "surprise" for her husband. She came and took her first lesson, which turned out to be a great surprise to her, for she said that she had expected that she would be given one of the popular pieces of the day to begin on. Nevertheless, she began to practice what I gave her. She came for two more lessons and then gave up, discouraged, appalled at the training necessary before the fingers could be made to work. She abandoned at once the "surprise" for her husband, and the piano for herself. She could not pay for lessons if it took so long to learn. She had expected in a half-dozen lessons, at the most, to be able to learn to pick up at once any of the popular music of the day.

On another occasion there came to my studio an actress who had been engaged to play a prominent rôle with the Kit Chanfrau Co., which was to open two weeks later at the Boston Theatre. She had attended the first rehearsal that day, and discovered that when the curtain rose on one of the acts, she was to be seated at the piano playing "Way Down upon the Suwanee River." What was she to do? She had never played a note upon the piano in her life. Nevertheless, she asked me to teach her to play this air so that she would be able to appear as expected on the opening night of the play. I explained to her the almost impossible nature of the task she had set for herself. She assured me, however, that it was an imperative one with her or she would lose her position, and that she would therefore come every day for a lesson and put forth every exertion to have the piece learned. Under the circumstances I was bound to do the best I could for her, and she therefore began her lessons. At the third lesson she began to show signs of complete discouragement, although I had begun to think that perhaps she might get the melody learned after a fashion that might be allowed to pass muster. She had told me at the beginning that she could play the banjo, and I had suggested that as this particular scene was located upon a Mississippi steamer, it would seem eminently appropriate to play it upon that instrument. She had made this request, she said, but the management insisted upon the piano. But at the fourth lesson she appeared with a much more cheerful countenance. The management had finally consented to the banjo, and so she settled her bill and departed much lighter at heart.

A Course in Musical Reading.

We have a letter from one of our most earnest and progressive teachers, which presents a matter that will be of interest to us all. It is as follows:

"There is one thing I would like to suggest, for it is a matter that is very close to my heart. Would it not be possible to formulate a progressive course in music, and compile an outline of text-books in the different branches of theory, which, if carefully followed out, would lead up to a high-art standard in remote places? I have lived in this city for four years, and assure you that a more unmusical place could hardly be found. No artists have been here except those I have succeeded in bringing, and it does not seem to be possible to arouse an interest outside of my class. Through this medium I have succeeded in bringing fifteen students up to a point where they have received the approval of Mr. W. S. B. Mathews, who has examined their work and signed certificates of high merit for them.

"Now, until one has tried it, one cannot realize the trouble of not having suitable books, or the terrible waste of time that may be spent in copying, for I have been obliged to compile all subject-matter from week to week. I am teaching seventy hours a week, and am obliged to have an assistant teacher, so you will realize the need of a definitely laid out course. My work is classified, and all students are obliged to study history, harmony, counterpoint, form and terminology with their piano work. I have been a thorough student of history, having taken a several years' course. I am using the History of Music, by W. J. Baltzell, published by Presser, in my class, but I want a classified list of operas, containing at least a hundred works; a work on form for class drill, a list of oratorios, program music, the various schools of the world, similar to that which was published in THE ETUDE two years ago, and which I am still using.

"Now this is all from one of several thousand able teachers of music who need help in this direction, and who are living at a distance from large cities, and struggling against many discouragements, one of the greatest being the lack of this systematized course which I am asking for. I have had THE ETUDE from its beginning, which was when I was a child. I have been using THE ETUDE question scheme of last year, and have found it a great help, but what we need is something in the style of small books for class work, or possibly one large work which would include all essential work in the theory of music. I am confident that this petition is deserving of attention, for many teachers have written me asking for my outline of work, which has been a success in every way. I spent nearly all my vacation last summer granting these requests."

Here is a subject concerning which we invite contributions from teachers who read the ROUND TABLE. Perhaps some of them have laid out courses along these lines, and made a success of them with their pupils. If so, perhaps they would be willing to give their fellow-teachers the benefit of their experience. A great deal more could be done toward imparting general instruction of this sort than is usual with most teachers. In fact, it must be done if we are ever going to become a musical people. Who is to furnish the initiative toward raising the standard of musical intelligence if not those who are studying music? Who is to give the impulse that starts the ball rolling, if not the music teachers? It should come from teacher to pupil, and from pupil to people. The average man is too busy to investigate very far into the details of an art in which he is only indirectly interested. What he learns about it is very apt to be picked up in a desultory sort of way. If, however, he has a genuine love for music, it is often astonishing how much information he will manage to accumulate. I have met many such members of the community whose knowledge of matters musical was vastly greater than that of the majority of the musicians in the same locality. But these are few, and those who are studying music are many. They are the ones who need to be educated first. The main problem for the music teachers lies in the education of their students, and coupled with it the endeavor to induce these to try to interest their families, and pass as much of their knowledge on to them as they can.

To accomplish this constitutes a part of the struggle of the earnest music teacher. For, assuming that the teacher is well informed in his art, and is interested in trying to teach his pupils along broad lines, he will find himself at the very start confronted by a seemingly insurmountable barrier, in the astonishing apathy of a large number of music students towards their art, as impenetrable as a stone wall. It is difficult to induce many of them to even practice their assigned lessons as diligently as they should. It is inconceivably more difficult to induce a majority of such students to do any collateral reading or study whatsoever in connection with their art. Worse yet, it apparently does them but little good after they have done it, and for this reason: no knowledge is of any value to anyone, nor will it grow within the brain, until it becomes vivified by some active, living fertilizer. The one most important and valuable fertilizer for the brain is a lively interest in what is being done; and this seems to be the one most difficult thing to awaken in the average pupil.

Sometimes even those pupils with a great natural aptitude for music can only be interested in the agreeable sounds they hear coming from the instrument. They seem to have musical natures, and are fascinated by the beauties of music, but they find the drudgery of practice most irksome, and the acquirement of collateral knowledge extremely hurdensome. This is shown no more forcibly than the manner in which the average pupil will treat the music that comes into his or her possession. Assign the pupil one of Chopin's nocturnes, for example, advising that one of the collective editions containing them all be bought, thereby saving money in the long run. The pupil with a living, active interest will not rest content until all the nocturnes in the book have been tried over, and their principal themes and general character made familiar. Curiosity to know about them will even be so great as to cause the practice of the one assigned to be neglected to a certain degree. Not so with the general run of students; they will come to their lessons with the leaves of their books uncut with the exception of the one assigned for practice, absolutely indifferent as to the others. Keenly interested pupils will be impatient to try everything that comes into their possession.

Have you ever noticed how the greater part of the work of this world is done by a few people? Whether it be church, society, or organization of whatever kind, or even business institution, the burden of the work falls to the few. Is it any wonder that so few succeed, when so few possess any original initiative of their own? As in the world at large, so in the teaching of music, the burden of the work must be done by the teacher. Like the mother with a spoon, feeding gruel to a child, so is there many a pupil to whom the teacher must deal out all the musical knowledge he will acquire, morsel by morsel. Nor will he endeavor to pick up any additional information aside from that given by the teacher, or as directed.

It is for this reason that a systematized course of collateral instruction, such as that suggested by our correspondent, would be most valuable; not only for use with pupils, but there are thousands teaching music in this country who need such a course equally as badly, or even worse, than the pupils themselves; for it is an open secret that there are many who are teaching music who do not begin to be so well informed as many amateurs and dilettanti. Many teachers cannot impart collateral knowledge, or direct its acquirement, for they have never had it themselves. A general raising of the standard all along the line is desirable, and beginning first with the teachers. Many teachers are informed, many are anxious for knowledge, and still more are waiting to be awakened. For example, hundreds have come under my own personal observation to whom it had never occurred to even as much as help themselves by subscribing to, and reading, a magazine like THE ETUDE. It will be a good plan to try to stimulate them in some way to a higher interest.

We would like to receive suggestions looking toward such a course, and with the purpose of publishing it in this department in time for teachers to be able to take it up for their work next autumn. We would like to know just what branches have been considered necessary, and what text-books have been used in making the teaching of the various subjects attractive to pupils.

THE STUDENT-TEACHER.

BY HARRIET PEARL SKINNER.

TO THE girl who is studying music with a serious purpose, who hopes to make of herself a true musician, who cheerfully toils through her exercises and scales that her fingers may be trained for the works of the great masters, I wish to offer a suggestion to help her on her way.

Let her find a pupil, a child, or someone else who must be taught from the beginning, and let the earnest girl teach, and teach with a will.

Nothing broadens one's grasp of a subject so surely and so definitely as the habit of explaining its points to someone else. If the girl who is apt to be puzzled by musical *time* and *rhythm* will but go back to the beginning with a pupil all unacquainted with musical values, and carefully work out these things so that the child thoroughly understands them, she will find that her own grasp will not only have become improved, but absolutely correct and fixed. If she whose memory is poor, who finds it difficult to master her solos so that she can play them without notes, will but drill someone else in the practice of throwing away the printed page, she will discover that her own memory grows much more keen, and her attention to details of composition more exact.

For a student whose idea of the scale is vague, and who is at a loss to define the key in which a composition is written, teaching is imperative. By the time she has taken a child, with a child's necessarily slow pace, through the entire category of major and minor scales, the student-teacher can instantly declare the key in which any given composition is written, and can, moreover, give the signature of any mentioned scale without hesitation.

Perhaps the greatest benefit of all comes to the girl when she sees the difficulties under which her pupil is laboring, and must delve into her own experience for means to overcome them. In order to subjugate ten crude and rebellious fingers, she must recall studies of her own which perhaps caused her many a pout and frown, and if these are not practicable for the case in hand, she must invent muscular activities that will bring the troublesome fingers into proper behavior.

Besides these benefits, the student-teacher will establish her ideas of program making, variety in style, the salient points of different composers, and the necessity of daily and intelligent drill. Thinking for someone else gives one a greater ability to think for oneself, and in this development lies the great advantage of a music student's becoming at the same time a music teacher.

Let it be said in passing, that the young student who is enlarging her own capacity by coaching someone who is less proficient, is often the most desirable teacher to whom a little child can go. Instead of receiving the wee pupil with the carelessness and indifference frequently manifested toward beginners by overworked teachers whose days are crowded with the rush of half-hour lessons, the young girl awaits her with a sense of keen responsibility. She is extremely painstaking, and wholly interested. The lesson hour comes to her with a sense of novelty, of importance, and diversion, and she guides her young charge along the paths of melody with a spirit and freshness not always to be found in teachers of twice her years.

Again I say to the girl who works at her music with a determination to achieve, accept a pupil, or find a pupil, and teach, teach! You will learn by doing day by day.

COMMENTS ON EUROPEAN MUSICAL TOPICS.

BY ARTHUR ELSON.

THE *Revue Musicale*, of Paris, recently sent out a circular letter consisting mainly of the question as to whether orchestral leaders should direct from memory. Chevillard does not seem to favor it greatly, for he says: "Directing from memory is a nice amusement, which a leader can indulge in for that portion of the public who care more for such exhibitions than for carefully-prepared readings. Its only advantage consists in one's being able to hold the attention of each performer, for he sees the leader's look directed at him every minute."

Weingartner wrote: "I hold directing from memory entirely unnecessary. The performance can be just as good when the director has the score before him. It is, of course, understood that he must be familiar with it in every detail. I have never studied a work with the deliberate intention of memorizing it; if it impresses itself sufficiently on my consciousness, then I permit myself to conduct it without the score. But I consider it inartistic and absurd for a leader to struggle for feats of memory. His duty is only to interpret the composer truly. He must give out the impression that the work creates in him, in the simplest, clearest and most complete fashion. Everything else is a side issue."

Henry Wood replied in similar fashion. D'Indy, however, declares for conducting without score. "I believe," he writes, "that the leader who can direct wholly from memory has an undeniable advantage over the one who is constrained to hold his head bent over the score. The advantage lies in the freedom to look about, for according to my idea, the true leading of an orchestra comes not from the arm but from the eye of the conductor. He must watch the individual players, encourage them with a smile when they are playing a difficult passage, ward off a mistake by raising his eyebrows, and hold everything in proper balance with his glances. That, in my idea, is the highest duty of every orchestral director. The arm is generally useless, often dangerous, but from the eye of the leader comes the indefinable magnetism that pervades the orchestra and unites both into one complete whole." Colonne also favored directing from memory.

These ideas, though apparently conflicting, agree on the main point—a close communion between conductor and orchestra. It was the lack of this attention and control that made Schumann such a poor conductor, for he would listen dreamily to the music, and lose the necessary decision. This fact often prevents composers from excelling as directors. Wagner, however, was an excellent conductor, endowed with a remarkable memory. When he first started to lead the Ninth symphony without the score, the musicians objected; but he challenged any of them to play a few notes of his part, and then completed the passage for him. It is little wonder that a man thus gifted should have become a master of orchestration.

In the *Journal of the International Musical Society*, Sir A. C. Mackenzie gives an excellent discussion of the Bohemian school. Beginning with early religious and popular music, a large repertoire of national songs sprang into being. Yet there was no great composer during the classical period, the names of Dussek and Kalliwoda being of secondary importance. The first to make use of the folk-song style was Frantisek Skroup, whose "Dratenik" was the first national opera. Many of Skroup's songs have been definitely adopted by the people as their own.

The advent of Smetana brought a really great composer on the scene. His enthusiasm for a national art began at Liszt's house. While there he heard Herbeck remark that the Czechs were merely reproductive, whereupon he determined to devote his life to the founding of a true Bohemian school. The world is only now beginning to realize how well he carried out his resolution. His early symphonic poems, "Richard III," "Hakon Jarl," and "Wallenstein," were but a prelude to his great cyclus "Ma Vlast" (My Fatherland), with its six noble numbers. In opera, too, his "Bartered Bride" is a masterpiece of refreshing spontaneity—music that goes directly to the heart, without attempting to solve latter-day problems or present puzzles without a key.

Dvořák, too, wrote in the national vein, but was more cosmopolitan than Smetana. Dvořák was certainly a natural genius. When asked if he gained much from any particular teacher, he would reply: "I studied with God, with the birds, the trees, the rivers, myself." He, too, could weave his country's melodies into a golden web of sound, and America must still pay tribute to him for the ever-beautiful "New World" symphony.

The lesson of all this is plain. In the folk-music, the songs that appeal to all the people, lies the true strength of a national school. When the composer chooses this material, and creates his tonal edifice from it, he builds a work of enduring greatness. It has been so in other countries besides Bohemia. Russia, with her wealth of song, has produced a school of ample proportions. In Norway, Grieg has won the devotion of the world, as well as of his own country, by echoing the beautiful lyrics and dances of his native land. In Germany, Humperdinck won a triumph by a return to national simplicity, even as Weber did nearly eight decades before him.

Nations that have no good schools of folk-music can create no distinctive school. They may show many talented composers, but their work is the result of study, and is cosmopolitan rather than national. Macdowell's "Indian Suite" does not suggest the noble red man unless the title is attached. Tinel's "Franciscus" or Gilson's "La Mer" do not at once announce Belgium to the auditor. If Elgar's variations had not his name attached, we should not necessarily know that they were English. All this leads to the assertion that in spite of Dvořák's great lesson to us, we have no American school—only American composers as yet, and the prospect for a distinctive school does not look encouraging.

DO MUSICAL PRODIGIES LAST?

BY HARVEY GARTLETT GAUL.

How MANY musical prodigies survive the test of time? is a question we hear asked frequently in this age of precocity. Do they last at all? many of us are tempted to ask. It is a wide and comprehensive question and one that does not admit of a decisive or dogmatic answer.

It is certain, however, that many musically precocious children have retained their ability—or genius, if you wish—far into manhood and to a ripe old age, without the slightest indication of diminution; that is, of course, allowing for certain fluctuations which all experience.

There are those whose precocity has never matured, who are a sort of "juvenile phenomena," or "child-wonder," having a meteor-like existence, ascending quickly, and dazzling with their brilliance, but who nevertheless soon fade—rapidly pass away and then vanish forever—never more to be heard from. Their name is legion.

The majority of prodigies, it is safe to assert, never develop into mature geniuses. Their ability is fleeting and transient, while those who "arrive" are in such a small minority that we look upon each one something as a *rara avis*. It is so in the world of literature, of art, where there have been children with heaven-born gifts—strange abnormal talents. They too, like the musical prodigy, rarely amount to anything in after years, though there is always the inevitable minority.

There are quite a few instances where the children have retained and developed their genius; for illustration, let us cite the familiar childhood of Bach, Haydn, the two Mozarts and Mendelssohns, and Hofmann and Kubelik of today, and so we might go on turning up many another household name. They surely cannot be classed in the category of musical freaks, for they—as is universally conceded—are the result of evolution; that is, heredity and environment, that something we call atmosphere, which is so necessary for the nurture and fostering of genius.

A freak—as we generally accept the definition—is an abnormal offspring—a child with unaccountable proclivities, something, indeed, which he did not inherit, and whether it is unusual or physical, it is something quite different from its parents. There are very few exceptions—but one or two departures, it is said—where the child has not had parents or grandparents who were musical to some degree.

Heredity, however, does not account for everything, though persons who are very fond of quoting "blood will tell" would have us think so. Indeed, heredity counts but for little less than half; for let a child of promise be placed in an unmusical environment, or surroundings where the influences are quite different, it is almost a certainty that the child's tendencies will diminish or vanish completely; or if by some rare chance he should still retain some talent, it will have become so dwarfed by the time he has reached maturity as to be practically of no value, and the chances of his becoming a well-rounded musician are slim indeed.

The musicians who have developed into manhood and still retain their extraordinary powers are those who have moved in a musical atmosphere, whose parents fostered and nurtured their inclinations—for plants will not blossom without sunshine and encouragement, any more than children will retain their precociousness when their surroundings are not propitious.

Hofmann—so runs the story—was asked, one day, when he was a boy—what he would rather do. His reply was that he would rather play tennis and skate than anything else. And it is so with most of the prodigies—they are healthy children, as a rule, whose minds are quite as well-balanced as the ordinary child, having impressionable, retentive minds and all the rest of the usual juvenile characteristics that indicate healthy minds and bodies.

The question as to whether they will last or not, is not one that may be answered with a ready yea or nay—with the average so-styled prodigy, all his thoughts are concentrated on the study of music and his energies are entirely devoted to that study. Now, whether his brain will continue to have those extraordinary powers, not only that, but the physical strength combined, through the adolescent period, —and here more than anywhere else comes into play the atmosphere and surroundings of the child—is the question. Will he pass that period safely? Ah, that's the question for which there is no ready-made solution.

The child's precocity may be worn out from premature overwork or it may be subservient to stronger tendencies, almost obliterating the musical talent. When the musical faculty, particularly if it be of the creative order, is the stronger, and the physical ability the weaker, the child is apt to retain its abnormalness; but if the reverse—that is, where the physical has the supremacy over the musical, it is but natural that the child should sink to mediocrity, for when technic has outdone the musical or creative ability, then the prodigy is certainly on the wane. Again does environment play an important rôle.

None should be quicker to realize these truths than the parents or guardians of children having extraordinary gifts; for with them lies the responsibility of the child's future. They either make or break, according to the way their charges are treated.

IN A MUSICIAN'S STUDY.

BY JAMES PLAISTED WEBBER, M.A.

FROM time to time articles have appeared in THE ETUDE to show the nature and extent of the great poets' appreciation of music. Not only our poets, however, but also many prose writers have shown both a fondness for the art and a keen appreciation of the subtleties of tone effects. This nicety of perception appears most clearly in their analogies. De Quincey, in his essay on "Style," finds Herodotus like an organist in his treatment of the patriotic intensity "suffered to slumber through entire books: this was but an artistic management which caused it to swell upon the ear all the more sonorously, more clamorously, more terrifically, when the lungs of the organ filled once more with breath, when the trumpet stop was opened, and the 'foudroyant' style of the organist commenced the hailstone chorus from Marathon." Dickens, describing a tumult, in his "Tale of Two Cities," reveals a sensitiveness to the effect of sound worthy the most delicately trained ear when he frames his metaphor: "Some partial shouts broke and leaped into the air like spray." George Eliot, in "Adam Bede," speaks of a voice, not in song but in speech, as "falling at once from the key of B with five sharps, to the frank and genial C"—and that too in days when not so much was said of key-color as in our times.

But perhaps one of the finest and most extended analogies of this nature, our own James Lane Allen gives us in the person of James Moore, the flute-playing Episcopal clergyman, who tells us how various instruments are characteristic of different periods of civilization, of different nations, and of different people: the fife being typical of certain generations in Greece, the lyre of others, and the trumpet of the martial days of Rome. As for people, says he: "I know a man who is nothing but a big drum; and I know another whose whole existence has been a jig on a fiddle; and I know a shrill little fellow who is a fife; and I know a hussy girl who is a pair of cymbals; and once, I knew an old maid who was a real living spinet." Nor can we forbear his other comparison, though the analogy is not to tone—that of the other old maid "who is nothing but an old music book—haunted by an odor of rose-petals."

Often, however, the poets and prose writers who have lacked technical musical training are less fortunate in their allusions. Ever since reading one of the opening chapters of Mr. Krehbiel's "How to Listen to Music," in which he cites such errors as Coleridge's "*loud* bassoon" the present writer has scrutinized more and more carefully every reference in prose or in poetry to music. When Macaulay, writing of the suggestiveness of Milton's style, says: "He sketches, and leaves others to fill up the outline. He strikes the keynote, and expects his hearers to make out the melody," he is clearly foreing upon Milton an absurdity. One can indeed fill in the picture of an outline sketch; but no one, however vivid his imagination, can make out a melody from a keynote. Had he written: "Milton plays a melody and expects his hearers to make out the harmony," his comparison would "stand more proper."

When I read in Mr. Halleck's "History of English Literature," "Intensity of feeling reappeared in Burns's 'Highland Mary,' 'I love my Jean,' and 'O, Wert thou in the Cauld Blast,' *which last Mendelssohn thought exquisite enough to set to music*," and find no reference to the musical settings of Burns's songs by Schubert, generally conceded a greater song writer than Mendelssohn, I cannot but feel that the citation of the single Mendelssohn song unfortunately suggests—what indeed may not be the case—that the historian is not over familiar with the great musical settings of English lyrics. "A little knowledge is a dangerous thing."

In dealing with the poets, however, we must not strain our point too far. We must not insist on literalism. Mr. Krehbiel makes mock of Tennyson's phrase: "The dancers dancing in tune," enquiring: "Unless the dancers who wearied Maud were provided with even a more extraordinary instrumental outfit than the Old Lady of Banbury Cross, how could they have danced in tune?" But here, is it not the musician who is short-sighted? As a literary friend suggests, by saying that the dancers were "*dancing in tune*," the hard may mean simply that the dancers' spirits were responsive to, in keeping with, the music. Poetry is essentially figurative.

MUSIC IN MEXICO.

BY HERBERT J. SKEEVES.

MUSIC is one of the essential things in the life of the Mexicans; they could as well do without the sun as without some form or other of music, for they inherited it from the Spaniards who conquered the country during the 16th century, as well as from their forefathers, the Aztecs. One will find that the commonest grade of Mexicans, who, through poverty, cannot become the possessors of a mandolin or a guitar, still receive an abundance of pleasure from the use of the simple mouth-organ.

One of the principal evidences of their love for music can be drawn from the fact that from the humblest village to the capital of the Republic, each in its turn, whether great or small, possesses in its main square or *Zocalo*, as the market is called, a band stand, in the vicinity of which, on Sundays and holidays, both rich and poor, high and low, mingle together and enjoy the strains of popular pieces of music as they stroll round with their children, for the Mexicans would not think of going to hear the music without taking the *niños*.

The majority of the pecans (as the lower classes of the people are called) can play some kind of instrument, and though they do not know how to read or to write, they have such a "good ear" that they manage to catch most of the popular music of the day; so it is not an uncommon thing to hear the strains of some lively dance or love song come through the open door of some dirty, tumbledown adobe hut, as you pass through the outskirts of the city on your way home at eventide.

Not only among the lower class does music take such a prominent place, but also among the highest of society, where it has a large number of devotees; in fact, there is rarely a family that cannot count among its number at least one person who has musical talent.

The instruments that are prized and mostly used by the masses are the mandolin and guitar, while the music they most admire is their own *danza* and *danzon*, which sounds so peculiar to the unaccustomed ear.

Not only are the Mexicans extremely fond of instrumental music but also of singing, and though very few receive any training whatsoever, still among both classes may be found some beautiful singers. A custom that is almost extinct is that which was practiced by the miners some thirty years ago, and which consisted in congregating at the mouth of the shaft and starting the "Ave Maria," which they would sing until they had finished their descent, a most impressive custom to those above, as they heard the voices re-echoing from up the shaft.

"HOME, SWEET HOME," Paine's song, was originally a number in the opera "Clari, the Maid of Milan," a production brought out in 1823. The opera was a failure, and nothing is now known of it save the one song, which became instantly popular. Over 100,000 copies were sold in the first year of its publication, and the sale in one form or another has been constant ever since the first appearance of this beautiful theme. The melody is a Sicilian folk-song and was adapted to the words by Paine himself.

"MUSIC," says von Bülow, "should first be played accurately, then beautifully, then interestingly."

OUR MUSIC PAGES WITH EXPLANATORY NOTES.

SUGGESTIONS as to new material are always welcome to teachers. We therefore take pleasure in giving extended comment upon the piano music and songs included in this issue. Teaching pieces in the easier grades are especially in demand. Weil's "Evening Prayer" is an expressive little number which will be found suitable either for piano or organ. In order to bring out the hymn-like character of this piece, the tones must be well-sustained upon either instrument (the chords are so arranged that this may be readily accomplished even by small hands). Another little piece which may also be used on the organ is Homer Norris' "March to the Woods." This piece is the opening number of a set entitled, "In Camp," by this representative American composer, and descriptive of a summer in the Maine woods. It will be found especially useful with young pupils as a study in rhythm. Its swinging march movement must be well brought out. Another American composer, A. E. Warren, is represented by a new and very delightful waltz movement. Although this piece will be found acceptable for drawing-room purposes, it has decided teaching value. It must be played with vigor and freedom, clean finger work being an essential. "Belfry Echoes," by Lerman, is the work of still another American composer. This piece is a decided novelty and may be used as a study in tone color. It opens with a clever descriptive passage, the chiming of bells, the tones being sustained beyond their proper value in order to give the requisite jangling effect. "Ring Dance," by Sabathil, is also a novelty, embodying the characteristics of some of the old German folk-dances. It must be played in a lively manner with rather strong accentuation. In the section in G major, a clever bag-pipe imitation will be found. "At Night" is a plaintive and tender aquarelle by Gurlitt. This piece demands a tasteful rendition and will be found valuable as a study in melody-playing and the production of the singing tone.

Edouard Schütt's "Canzonetta" is a fine example of the attractive style of this well-known modern composer. It must be played with warmth and delicacy. The various chromatic harmonies must be clearly brought out and the climaxes well managed. Schubert's "Impromptu-Elegy" is one of this classic composer's finest piano pieces. As edited by von Bülow, its usefulness as a teaching piece is much enhanced. The annotations on this piece will be found especially helpful. In many editions the piece is given in G-flat and in 4-2 time. Transposition to G and printing it in 4-4 time gives greater facility in both reading and execution. This classic should become one of the standard teaching pieces, and be found in the repertoire of every pianist. Admirers of Engelmann's "Melody of Love" will welcome this piece in its four-hand arrangement. As a piano duet this piece gains in effectiveness. In interpretation it should be given the orchestral character, so far as possible, with due regard for light and shade, yet with breadth and sonority.

THE EDITOR is pleased that he can include in this issue two examples of the work of American song composers: "Spring Song," by Wooler, and "He Leads the Way," by Leaveraft. The former is specially suited to this season of the year, both in text and in spirit, the waltz movement used being full of life and brightness. It is best suited to a soprano voice and in technical demands will grade about IV in a scale of X. It is a vocal Rondo, the first theme, which constantly recurs, is specially attractive, while the contrasting themes are also melodious, the whole piece closing with a brilliant Coda, which calls for a light, facile technic. Another point to which we call attention is that the use of a single syllable to each note of the numerous passages in eighths will demand clear and clean articulation. We are sure teachers will find this a useful song.

Our readers who are interested in choir work will find the sacred song worthy the use of those who believe in true, devotional music, which shall be dignified, yet attractive, from the musical point of view, and will call forth the best efforts of the trained singer. The middle portion calls for breadth of style and treatment which comes only with careful and thorough study. Let us have in the sanctuary only the best music, sung in the best possible style.

RECITAL PROGRAMS.

Pupils of Mrs. Hugh Boyd.

Tambourine Dance (6 hds.), Dennée; Alpine Song, Rogers; Cendrillon, Baldwin; Return, Fischer; Harlequin, Baumfelder; The Happy Outing, Sartorio; Amorvitien, Lange; The Sunflower (4 hds.), Streabbog; Adagio Sostenuto from Op. 27, No. 2, Beethoven; Papillons Roses, Thomé; Nachtstücke in F, Schumann; Etude on Black Keys, Chopin; March Wind, MacDowell.

Pupils of F. L. Eyer.

Snow Bells (4 hds.), Heins; Fable, Schmoll; The Skylark, Schmoll; Dolly's Awakening, Oesten; The Cuckoo Clock, Heins; Sweet Dreams, Lange; Sonatine, Op. 20, No. 2, Kuhlau; Message of Love, Engelmann; Daisies and Buttercups, Martin; The Swallow's Song, Bohm; Con Amore, Beaumont; By the Mountain Spring, Bohm; The Flutterer, Chamlinade; Scherzo-Impromptu, Voigt; Arabesque, Op. 35, Eyer; Mazurka, Borowski; Nocturne, Op. 99, No. 4, Schubert; Hark, Hark the Lark, Schubert-Liszt; Waltz Chromatic, Godard; Transcription, "Midsummer Night's Dream" (4 hds.), Mendelssohn-Smith.

Pupils of Miss Ida D. Curtis.

Sonatina, Engelmann; May Morning (song), L. Denza; Minuet a l'Antique, Paderewski; Welcome Pretty Primrose, Pinsuti; Robin's Return, Fischer; Flower Song, Lange; Joyous Aubade, Gregh; Cradle Song, Jap Doll, Slumber Boat (songs), Gaynor; Spinning Wheel, W. G. Smith; Valse in E-flat, Durand; Swallows, Cowen; Il Corricolo, De Grau; Puff Puff (4 hds.), Engelmann; Valse Caprice, Rowland; The Butterflies, Seehoeck; Good-bye (song), Tosti.

Pupils of Mr. Jaroslaw de Zielinski.

Song Without Words, Pachulski; Marche Mignonne, Poldini; Afton Water, de Zielinski; Serenade, Jensen; Two Caprices, in 8ds and 6ths, Foote; Phantasy Picture, Op. 16, No. 5, Mailing; The Sweetest Flower, B. Nevin; Ah! 'Tis a Dream, Hawley; The Turtle-Dove, Stigren; Caprice, Op. 76, No. 2, Brahms; Dear Love When in Thine Arms, Chadwick; Berceuse, Schulhoff; Alla Marcia, Rogers; Rococo, Op. 36, No. 1, Moszkowski; Last Year, Johns; Melody in F, Rubinstein; Musical Moment, Op. 7, No. 2, Moszkowski.

Pupils of St. Scholastica's Academy.

Petite Morceau (2 pianos, 6 hds.), Streabbog; Return of the Swallows (2 pianos, 8 hds.), Lange; Showers of Stars, Wachs; Morceau de Salon (6 hds.), G. D. Wilson; Valeide Belis (2 pianos, 8 hds.), Engelmann; Alpine Glow (4 hds.), Oesten; La Balandine (2 pianos, 4 hds.), Lysberg; Charge of the Hussars (2 pianos, 8 hds.), Spindler; Fantasia Brillante (violin), Verdi-Singelée; Waltz in A-flat, Moszkowski; March Heroique (2 pianos, 4 hds.), Schubert; Valse Impromptu (2 pianos, 8 hds.), Raff; Minuet in E-flat (2 pianos, 6 hds.), Mozart; Fourth Mazurka, Godard; Grand Quartet (2 pianos, 8 hds.), Tranteaux; Hungarian Rhapsody, No. 2, Liszt; Simple Aveu (violin), Thomé; Poet and Peasant (2 pianos, 8 hds.), Suppé; Concerto, Op. 79, Weber-Pauer.

Pupils of Mr. Claude R. Hartzell.

Tarantelle, Op. 85, No. 2 (2 pianos, 4 hds.), Heller; Impromptu a la Hongroise, Lacome; Alone, Hartzell; The Advance Guard, Op. 32, No. 2, Franklin; Lurline, No. 2, Seeling; Little Curly Head, Op. 6, No. 4 (4 hds.), Holcombe; Idle Thoughts, Howe; The Song of the Troubadour, Raff; Sara's Waltz, Hartzell; Bellisario (2 pianos, 4 hds.), Donizetti; Spinning Song, "Flying Dutchman," Liszt; La Reine des Fees, Op. 42, Smith; At the Spinning Wheel, Op. 85, Godard; Sparks (4 hds.), Boone; The Two Larks, Leschetizky; Happy Hours, Engelmann; Martha, Op. 29, No. 2 (2 pianos, 4 hds.), Flotow; Scherzo-a-Capriccio, Op. 19, Mendelssohn; Train of Sylphs, Op. 19, Wagner; Home, Sweet Home (2 pianos, 4 hds.), Kinkel.

Pupils of the Broad Street Conservatory of Music, Philadelphia.

Waltz, Streabbog; Spring Leaves, Streabbog; The Jack Tar, Maxim; Children's Carnival, Streahbog; Fantasie, "Othello" (violin), Verdi; Juvenile Waltz, Behr; Tin Soldiers' Parade, Kern; The Fairy Bell, Behr; The Spinning Wheel, Aletter; Briar Rose, Hamer; Water Sprites, Heller; Fantasie, "Faust" (violin), Singelee; Song of the Katydid, Kern; Valse Mignon, Thomé; Secret Wishes (4 hds.), Illiler; Gay Butterflies, Gregh; Serenade, Pierne; Curious Story, Heller; Hunting Scenes, Merkel; Callnerie, Combs.

Pupils of Kathryn E. Siemons.

Barcarolle, Behr; Second Waltz, Ehmant; Hand-in-Hand March, Hummel; Flower Parade, Neske; Fire Bells (composed by Mary Virginia McIlvain); Hunting Song, Schumann; Valse Impromptu, Poldini; Flower Song, Lange; Second Mazurka, Godard; Raff; Minuet, Paderewski; Serenade Orientale (4 hds.), La Gaci; Valse Etude, Lange; June, Barcarolle, Tchaikovsky; Marche Grotesque, Sindlug; Eri King, Schubert-Heller.

Pupils of the Chicago Piano College.

Valse Mignonne, Thomé; The Humming Bird, Mayo; Hungarian Gypsy, Scehoeck; Narcissus, Nevin; Valse in A-flat, Durand; The Star of the Shepherd, Bendel; Ariel, H. H. Watt; Piece in the Ancient Style, Chaminade; Sonata, Op. 2, No. 3 (first movement), Beethoven; Allegro Brillante (4 hds.), Low; Piano Notte, Nevin; Valse in E minor, Chopin; Second Mazurka, Godard; Two Skylarks, Leschetizky; Etude, Op. 24, No. 3, Moszkowski.

Pupils of George Phillips.

Return of the Heroes, Engelmann; The Fifth Nocturne, Leyhach; Brillantfeuer, Lange; Chant Populaire, Teller; Angus MacDonald, Roeckel; Valse Brillante, Op. 34, No. 2, Valse in D-flat, Op. 64, No. 1, Chopin; Argonnaise, Massenet; Minuet, Paderewski; In Rank and File, Lange; Constant Devotion, Gelbel; Tanz in Grunen, Heins; Afterwards, Mullen; Spanish Dance, No. 1, Spanish Dance, No. 2 (4 hds.), Moszkowski; The Lays of Cumbria, Rockstro; The Flower Song, Lange; Allegretto, Haydn; Dance Bohemian, Gelbel; Gypsy John, Clay; The Druids' Wedding, D. O. Evans; Eurydice, Valse Brillante, Ralph Kinder; The Flirtation, Chaminade; Gavotte, Goerdeler; La Priucessa (4 hds.), Merz; Parade Review (4 hds.), Engelmann.

Pupils of Nellie E. Andrews.

The Postboru, Gurlitt; Rustic Revels, Gurlitt; Avalanche, Heller; March of the Recruits, Schmoll; Melody, Dutheil; Innocence, Voss; Tarantelle, Gurlitt; Trost, Sartorio; Minuet, Van Gael; Barcarolle, Duvernoy; Tarantelle, A minor, Heller; Forest Greetings, Foerster; Spring Song, Mendelssohn; Dancing Waterels, Emery; Wanderlied, Gurlitt; Arlequine, Chaminade; Venetian Gondolied, Nevin; Cupids Lack; Frühlingsregen, Fink.

Pupils of Mrs. Nellie P. Burke.

Valse Lente, Sieveking; Papillon, Grieg; Valse, Borowski; Butterflies, Lege; Notturno, in Boccalo's Villa, Nevin; Il Rosslignolo, In My Neighbor's Garden, Nevin; Harmonious Blacksmith, Handel; Slumber Song, Heller; Titania, Welz; Berceuse, Grieg; Papillon, Lavallée; Polish Dance in C, Scharwenka.

Pupils of Miss Cresswell.

Greeting Glee (chorus), Leslie; Dance of the Demons (4 hds.), Holst; On with the Dance, Suter; Lullaby (song), Dennée; Folk-song (4 hds.), Köhler; Mazurka, Metzler; Down in the Lowlands (4 hds.), Köhler; In the Boat, Norris; Caprice Elegante, Lack; Volkslied (4 hds.), Köhler; The Sleigh Ride (4 hds.), Treloar; Jolc Pantique (4 hds.), Sudds; The Merry Farmer, Schumann; Valse Brillante, Op. 34, No. 1, Chopin; Hearts and Flowers, Tobani; Sweet Flattery, Schnecker; Arapaho, Southwell; Spring Song (4 hds.), Mendelssohn; Good-night (chorus), Leslie.

Pupils of Miss Blanche Kelly.

Short sketch of the Life of Beethoven; Sonata Pathétique, Beethoven; Fairy Polka, Spindler; Dorothy, Smith; Warblings at Eve, Richards; Satisfied (song), Humphries; Les Chasseurs (4 hds.), Gurlitt; Charge of the Uhlans, Op. 213, Bohm; Face to Face (song), Johnson; Ambassador March (4 hds.), Klammer; Valse, Op. 70, No. 1, Chopin; Grand Nocturne, Schumann; Valse, Op. 83, Durand; Serenade, Op. 15, No. 1 (4 hds.), Moszkowski; La Fontaine, Bohm; Nocturne, from music to "Midsummer Night's Dream," Mendelssohn; Gipsy Rondo, Haydn; Bambini (4 hds.), Burty.

Pupils of Grenville Commons.

Spanish Dance No. 2, Op. 12 (4 hds.), Moszkowski; The Blacksmith, Op. 17, Eyer; Bagatelle, Zelsberg; Scherzo, Op. 50, No. 1, Bielfeld; By the Spring, Op. 101, No. 5, Gurlitt; Alla Turca, Op. 18, No. 3, Janke; Canzonia ben (song), Papini; The Violet, Mildenberg; Sonata in C Major, Mozart; Rustic Dance, Op. 266, No. 3, Reinecke; The Brooklet, Ryder; Scherzino, Op. 64, No. 2, Handrock; Chaconne, Op. 32, Durand; Andante and Rondo Capriccioso, Op. 14, Mendelssohn; Valse in A-flat, Moszkowski; In the Green Meadow, Op. 82, No. 1, Merkel; Summer, Op. 109, No. 2, Lichner; Air de Ballet, Op. 20, Chaminade; Spring Song, Mendelssohn; When the Heart is Young, Buck; Allegretto, Haydn; The Fountain, Bohm; Polonaise Militaire in A Major, Op. 40, No. 1 (4 hds.), Chopin.

WORK VS. INSPIRATION IN MUSIC.

TCHAIKOVSKY is usually counted among the extreme of romantic and temperamental composers. His "Symphonie Pathétique" strongly suggests this. Bearing on the point as to the composer's doing great work only under stress of powerful inspiration, the following extracts from a letter addressed to the Grand Duke Constantine will be interesting:

"Your Imperial Highness, . . . I should be delighted to meet Maikov [one of the most eminent of Russian poets] at your house to discuss the relations between art and craftsmanship. Ever since I began to compose I have endeavored to be in my work just what the great masters of music—Mozart, Beethoven, and Schubert—were in theirs; not necessarily to be as great as they were, but to work as they did—as the cobbler works at his trade; not in a gentlemanly way, like Glinka, whose genius, however, I by no means deny. Mozart, Beethoven, Schubert, Mendelssohn, Schumann, composed their immortal works just as a cobbler makes a pair of boots—by daily work; and more often than not, because they were ordered. The result was something colossal. Had Glinka been a cobbler, rather than a gentleman, besides his two (very beautiful) operas, he would have given us perhaps fifteen others, and ten fine symphonies into the bargain. I could cry with vexation when I think what Glinka might have left us, if he had not been born into an aristocratic family before the days of the Emancipation. He showed us what he could have done, but he never actually accomplished a twentieth part of what it was in him to do.

"Although I am convinced that if a musician desires to attain to the greatest to which his inspiration will carry him he must develop himself as a craftsman, I will not assert that the same thing applies to the other arts. For instance, in the sphere you have chosen I do not think a man can force himself to create. For a lyric poem, not only the mood but the idea must be there. But the idea will be evoked by some fortuitous phenomenon. In music it is only necessary to evoke a certain general mood or emotion. For example, to compose an elegy I must tune myself to a melancholy key. Once in this melancholy must take some concrete expression, so to speak; therefore, in his case an external impulse is indispensable. But in all these things the difference between the various creative temperaments plays a great part, and what is right for one would not be permissible for another. The majority of my fellow-workers, for instance, do not like working to order; I, on the other hand, never feel more inspired than when I am requested to compose something, when a term is fixed and I know that my work is being impatiently awaited."

HUMORESQUES.

BY ALFRED H. HAUSRATH.

Some people play by very note,
And some play just by ear;
While others play, as 'twere, by rote.
Which would you rather hear?

There are more ways than one to kill a cat—try a German folk-song on an Irish feline.

Music Lover: "What was that you just played, Mr. Fuddlebrainz? Here and there, two or three notes sounded so familiar."

Fuddlebrainz: "'Home, Sweet Home,' with variations."

Music Lover: "No, you're joking."
Fuddlebrainz: "Indeed, I'm not."
Music Lover: "Then you were."

Charles Fradel, a prolific composer of piano pieces, had a parrot, which he taught to sing the scales. He must have been a sly man to get the bird to practice the scales for him.

A LETTER TO THE OLD FOLKS AT HOME.

"I went to a concert last night, down here in York. Mr. Fogtohn sang a funny bass song from 'The Messiah.' The piano player's fingers ran all over the piano, while the singer's big sepulchral voice ran all over the hall, and I caught every note.

"Miss Metropolitan Prima Donna has a wonderfully shrill voice that you could hear 'most a mile away, 'specially when she raised up her shoulders to reach a high note.

"The hall is too big—it was brim full of empty seats. Foolish to build such a big hall; where are all the people to come from, I should like to know? Everybody doesn't understand music the way I do, and that's a pity. I suppose this hall is ten times the size of the Opera House up at Corncob Plains. I forgot the name of the hall, I think it's called Meddlesome Hall or something like that.

"Yours out-o'-town,

"LIZA JANE."

GROUND HOG DAY.

Mr. Conried came out of the Metropolitan Opera House this afternoon, saw his shadow and predicted six more weeks of opera.

HIGH COMPLIMENT.—Critic, to violinist, after violin recital: "I have heard Ole Bull, Paganini and Sarasate play; but I never before saw anybody sweat like you."

Child (pointing at conductor): "Mama, why does he strike that woman?"

Mother: "But he is not striking her."

Child (pointing at singer): "Then why does she screech so?"—*From Musik Für Alle.*

GREATEST OF ALL FREE CONCERTS.

The veteran hotel clerk had been discussing the advance of New York to its present enviable position as a centre of classical music.

"The best thing in the way of a free concert I ever heard," he remarked, "was while I was employed at the old Windsor Hotel on Fifth Avenue, about ten years ago. Paderewski was in town, and had apartments at the Forty-seventh Street corner of the hotel, one flight up.

"In one room he had a grand piano, and in another an upright. It was his custom to practice daily between 11 and 1 o'clock. This fact soon became known throughout the house.

"Many families made the Windsor their home. The result was that every morning about 11, women would troop from their rooms to the second floor, then tip-toe along the corridor toward Paderewski's quarters, until an audience numbering from twenty to forty had assembled.

"The great pianist proceeding with his practice, would thus give, free of cost, a performance which, by way of the box office, would have paid all his hotel expenses.

"I don't think he ever discovered the trick which the women played on him—and I don't think he would have blamed them in any event."—*N. Y. Globe.*

PUBLISHERS NOTES

VOL. IV of Greene's "STANDARD GRADED COURSE IN SINGING" is a finishing work, prepared for the final studies before graduation in the vocal department of a school or conservatory. It has a large number of studies in Recitative, Aria, and Ballad forms, and in simple song and bravoura style. The author has given full directions with each set of studies, the aim being to help pupils to carry on their artistic studies independently of the teacher, a most valuable discipline for the singer who some day expects to teach.

The advance price on Book IV is 40 cents, postpaid, if cash accompanies the order; if a charge is to be made, postage is additional. Vols. I, II and III will be sent to teachers for examination; the price is $1.00 per volume, subject to the usual professional discount.

* * *

THE ETUDE as an Easter Gift would be very appropriate. We will mail a gift announcement card, if requested.

* * *

THIS house makes a specialty of sending music on selection, particularly at this season of the year, for special purposes, such as private and public *recitals* and *commencement* exercises. Elsewhere in this issue will be found a list of six-hand music on one piano. We also have a large and varied assortment, subject to the large discount given on our own publications, of music for two pianos, four hands, and two pianos, eight hands. We shall be glad to send selections of these as well as of other pieces suitable for the purposes above stated. We refer particularly to the very attractive line of ACTION SONGS FOR CHILDREN in our catalogue, and in this connection mention a Song Cycle by Mrs. Ashford, which we have recently published, called "Springtime" and written specially for children's voices. These selections must be examined and pieces not desired returned within thirty days. Our stock of octavo music, choruses, etc., is unsurpassed.

* * *

THERE is not a great deal of music for DECORATION DAY exercises. We have as complete a line of songs, duets and quartets suitable for this purpose as is to be found anywhere. We shall be glad to hear from those interested.

* * *

AMONG the leading teachers and schools, each year, there is a certain portion who continue their work during the summer months, oftentimes at some seaside, mountain or country resort. A number of advertisements of such teachers and schools will be found in this issue; more in the issues for May and June. We make special terms for this line of advertising. Correspondence on the subject is solicited. On the other hand, students and those who desire to brush up on special subjects will find our music, which is probably the most available way of spending a part of their summer vacation than by taking some of the courses advertised. It is oftentimes possible to get very low railroad excursion rates, and thus, at a small expense, combine pleasure with educational profit, which may, at the opening of the new season in the fall, bring financial profit as well.

* * *

CUSTOMERS can save much valuable time by ordering our sheet music publications by number only; the number appears on the left at the top of the first page of each piece and is also shown in our catalogues. Our own stock is kept in numerical order; this applies as well to all cheap editions, such as "Peters," "Schirmer Library," "Litolff," "Augener," etc.; but, of course, the sheet music of other publishers, both American and foreign, must be ordered by titles and authors, and to avoid errors as to composer or title should be fully written out in each case. Songs are frequently issued in two or more different keys; we always send the highest key, unless another is indicated in the order.

PLEASE DO NOT FAIL to sign your name and give your *full address* whenever you write. We are frequently obliged to delay orders not properly signed or because no address is given.

THE teaching season of 1905-6 is now within two or three months of its nominal close, yet, judging from the unprecedented activity in our Order Department, there is little indication that the next few months will show any change in the flood of business it is daily called upon to handle. We have increased our working force from time to time and our present equipment is practically perfect. The fact that we carry one of the largest and best-assorted stocks of music and music books, combined with our ability to execute all orders without delay, has placed us in the front rank as a general music supply house. The steady growth of this business, reaching as it does to all parts of the world, is not the result of accident or due to the absence of competition; teachers and schools everywhere turn to us as the one reliable source from which to obtain the material requisite for their work. All our own publications have practical pedagogic value, and are selected and edited with careful regard for the needs of both teacher and pupil, they range in difficulty from the easiest exercise or "first piece" to the concert piece; in short, there is no teaching contingency which we have not anticipated and provided for. We are always pleased to correspond with prospective customers. Teachers who are strangers to our "Order Department" will find it worth while to get terms and catalogues.

* * *

THE HANDEL ALBUM, which has been on "Special Offer" for some time, is progressing slowly. However, the work will be out before the summer months. In the meantime, the special offer of 30 cents for the work is still in force, and we shall be pleased to receive orders at that price until the work is on the market.

* * *

THE first volume of CZERNY'S "SELECTED STUDIES," edited by Emil Liebling, has appeared on the market. The success of this volume was instantaneous. It is something that was needed by teachers. This collection fills every need along this line. There are sixty-four pages in the book, and pupils of the third and fourth grade will find a most acceptable collection in this work of Mr. Liebling. The editing of the volume is done in a modern way, and the type and workmanship on the volume are of the best. All who have had a chance of examining it have spoken in highest terms of it. This is best exemplified by the great number of orders we have received from those who have had a chance to examine it. If you have not seen this work, we strongly advise your ordering a copy for examination.

We now have Volume II on "Special Offer." This volume will come out very soon, as the plates are nearly all engraved. Book I cannot be had at special price, but Books I and II can be had together at 50 cents. We will enter your advance order for Book II for 25 cents, until it appears on the market.

* * *

We will have on "Special Offer," for only *one* month, Loeschhorn's Op. 52. It will be published in the usual Presser Edition. These studies are melodious, and at the same time contain a great deal of technical stuff, but they are considered among the most attractive of all the Loeschhorn studies. They run about grade 2½ or 3 in the scale of 10. We will send a copy of this book for only 15 cents, postpaid, if cash accompanies the order. The "Special Price" on this work will only be in force *this month*, as the work is now in press.

* * *

THE "GURLITT ALBUM" will be continued on "Special Offer" during the current month. This work will contain a compilation of most interesting teaching pieces selected from the various opus numbers of this prolific composer of educational music. The pieces will be chiefly of the second and third grades. The pieces are well contrasted. All are melodious and of unquestioned musical merit. This volume will be much appreciated by both teachers and pupils. The "Special Offer" price will be 20 cents, postpaid, if cash accompanies the order; otherwise, postage is additional.

* * *

MARKS' "WRITING BOOK" is now on the market, and the special advance price is *withdrawn*. This is a very handy little book, and should be much used by students of harmony, theory and musical dictation, as it affords an opportunity to have the rules, etc., and the musical exercises accompanying them on opposite pages.

"DER KLEINE PISCHNA" (The Little Pischna), by Bernhard Wolff, is now ready for distribution and the Special Offer Price on same is herewith *withdrawn*. There was an unusually large number of advance orders for this work, showing the need of such a work, which we recommend as one of the best foundational technical works ever issued. We shall be pleased to send it for examination to those who wish it.

* * *

WHELPTON'S "VOCAL STUDIES" for Soprano and Tenor is this month withdrawn from the "Special Offer." We shall be pleased to send this book for examination to all teachers, singers and students who may be interested. It is a practical and useful compilation of the necessary material for vocal training, and should be largely used.

* * *

PHILIPP'S "EXERCISES IN EXTENSION" will be continued at the special advance price during the *current month only*, after which the offer will be withdrawn. This work is now on press. We can recommend it to the attention of all teachers, students and players. The purpose of these unique exercises is to increase, strengthen and give flexibility to the hands and gradually increase their span, resulting in greatly facilitating the execution of all passages demanding extension. For introductory purposes we are offering copies of this work at the exceptional price of 15 cents, postpaid, if cash accompanies the order.

SPECIAL NOTICES

Professional Want Notices are inserted at a cost of five cents per word, cash with order. Business Notices, ten cents per word, cash with order. Do not have replies directed to this office.

THE NATIONAL SUMMER SCHOOL OF VOCAL Music, for singers and teachers, will open its 22d season at Round Lake, New York, near Saratoga, as per ad. elsewhere in this journal. Edmund J. Myer, director. Illustrated booklet sent free.

EXPERIENCED PIANO TEACHER DESIRES POSition in September. Address, Miss E. J. M., care of THE ETUDE.

MADAME PUPIN WILL REMAIN IN N. Y. CITY this summer and will take a few pupils who wish to be trained as teachers or concert pianists. Number limited to eight. Names must be sent in by May 1st. For particulars, address, Madame A. Pupin, Station "O," N. Y. City.

FREE TO PIANISTS—5000 COPIES OF NEW march, "The Record." Featured by Sousa's Band. Send two stamps for postage. Ideal Music Co., 604 N. 55th St., Philada., Pa.

FOR SALE—ESTABLISHED PIANO STUDIO. Large class. Musical Western town. Exceptional reference. Cause, illness. Address, Reade Winans, 2 W. 16th St., New York.

THE UNIVERSITY OF PENNSYLVANIA SUMMER School, founded in 1904, has proven so popular that it is to be continued as an annual session. Fourteen departments will be represented, including music, which will be under Dr. Hugh A. Clarke, perhaps the best-known and most successful teacher of harmony. The session will open on July 5th and close on August 16th. Standings will be given for only 15 cents. An extensive program covering many forms of entertainment is being prepared. See the address on the advertisement elsewhere in order to send for prospectus.

PIANO TEACHERS.—IF YOU ARE INTERESTED IN a new kindergarten piano method, send 25 cents (regular $1.00) for a copy of Chas. Edwin Veon's "Introductory Materials." A short course gives free to teachers adopting the method. Address, The Piano School, Beaver Falls, Pa.

"FALLING WATERS."—ATTENTION IS CALLED to this composition for the piano, by Trnex. It is a great favorite with teachers, about third or fourth grade. The newly-revised edition of this composition has been carefully fingered by one of the prominent American teachers. Sample copy, 15 cents. See adv. in another column. Joseph Pfanner, Milwaukee, Wis.

CHOIR-MASTERS.—HALL-MACK CO.'S BOOK OF Anthems is just issued. It is different from any other—more complete, better, brighter, and the music is altogether of a high order. Price, 60 cents, by mail; $3.00 the dozen, not prepaid. Every choir-master should examine it. Send for returnable sample copy. Hall-Mack Co., 156 Fifth Ave., New York, and 1018-20 Arch St., Philadelphia.

FAMOUS AMERICAN VIOLINS.—IN THIS ISSUE appears the advertisement of August Gemünder & Sons, of New York, the makers of the "Gemünder Art" violins, artists at the "perfection" in violin making. See their catalogue No. 2.

THIS firm makes a specialty of repairing and improving violins, and selling fine instruments on monthly payments. Try the "Chemically" prepared C strings, used exclusively by Kubelik during his present tour, and their "Spohr" braid of E, A and D strings in straight lengths.

SUMMER NORMAL SCHOOL FOR VOCAL TEACHers, directed by Frank Morse, Steinert Hall, Boston. Mr. Morse is known as a teacher of singers and teachers.

TESTIMONIALS

I have received my copy of "History of Music," by Baltzell, and am very much pleased with it. Everything in it is clear and to the point. It is the best text-book of musical history that I have ever seen.—*F. Elmer.*

I wish to say that I read THE ETUDE with great interest each month. It is an indispensable journal, full of good and valuable news and information.—*S. Rhein.*

I am much pleased with the copy of Baltzell's "History of Music" that I received. The references given with each chapter will be very useful and convenient in arranging supplementary work. I find the work very complete.—*Mrs. W. A. Horshburger.*

Baltzell's "History of Music" is a very concise and well-arranged work and the notes on the present-day composers are exceedingly interesting and add greatly to its value.—*Arthur Hirst.*

I shall use only your edition of "The Little Pischna" from now. I consider this the best of all works for an all-around practical preparation for good piano playing from the technical standpoint.—*A. A. Hadley.*

I find the music of the "Moon Queen" simple and pleasing. The plan of costumes and staging is excellent and the whole will make a beautiful half-hour number on any program.—*Ethel G. Rice.*

I am delighted with "Der Kleine Pischna." It seems to me to be the simplest and yet most direct method of teaching transposition that I have ever seen, and is much needed.—*Mrs. Sozio.*

I consider "Der Kleine Pischna" a most valuable work for the equal cultivation of both hands, in all the keys.—*L. H. Thompson.*

I consider "The Little Pischna" a valuable work. Its usefulness will at once become apparent to the pupil who desires to become familiar with all the keys in a comparatively short time. The exercises, moreover, are well adapted to the rapid cultivation of hand independence.—*Thos. P. Brennan.*

"Vocal Studies for Soprano and Tenor" is a splendid work; well graded and arranged throughout. Every earnest vocal student who sees this work will want it, and every conscientious teacher ought to recommend it.—*Thos. P. Brennan.*

I have received Moszkowski's "Spanish Dances" for four hands, and am much pleased with it. It is a convenient size, and beautiful, clear print, and I consider it marvelously cheap.—*Mrs. Carrie A. Webbe.*

"The Moon queen" is a charming little work and deserves special mention; just the thing for children, it is so dainty.—*Albert Augustus Stanley.*

I have received "The Moon Queen" cantata by Gardner and Gottschalk. I like it very much and find it melodious and pleasing.—*Jeannette Rotch.*

I have received the "Selected Czerny Studies," and after a thorough examination can heartily recommend them. Teachers will certainly appreciate the saving of time in the selection and thank Prof. Liebling for the intelligent pedagogic ability shown in our illustrations.—*C. B. Robbins.*

I have received the "Selected Czerny Studies." Book I, edited by Emil Liebling. I think it a well-chosen selection; for, while there is much in Czerny's etudes of merit, there is also much of no special advantage, and discrimination is necessary.—*Jola W. Gilbert.*

I have received Book I of "Czerny's Studies," edited by Emil Liebling, and find it a most excellent and useful addition to pupils' libraries.—*Jacob Menger.*

I have adopted Greene's "Graded Course in Singing," in place of other works, for a year's test, and find it O. K.—*C. O. Brownell.*

I am very much pleased with the premium and wish your ETUDE success. Am very glad I could work up my list of 52 names for you.—*A. W. P. Bundy.*

We received the desk, our premium for 15 subscriptions. We are delighted with it. Accept our thanks.—*School Sisters of Notre Dame.*

THE ETUDE is the only musical journal in the world that is complete.—*Miss Ethel Robinson.*

You are to be congratulated upon the excellent musical journal you are putting out. It is pre-eminently in the lead.—*W. F. Christman.*

I get more pleasure, "a sweetness long drawn out," from the money invested in THE ETUDE than in any other way.—*Mrs. C. A. Spence.*

I am more than pleased with the parlor chair I received as premium, as it is far beyond the usual premiums given.—*Mrs. Nellie Zimbaugh.*

The "Four-Hand Parlor Pieces," which I lately received, are very pleasing, and I think it would be a special treat for young players if this work were to be taken up in the last quarter.—*Mrs. Elizabeth M. F. Schultz.*

I received "Chats with Music Students," by Tapper, and find a wealth of pleasure and profit in it.—*Belle Turner.*

Allow me to thank you for your promptness in sending music. It is indeed a pleasure to deal with you.—*E. McWilliams.*

THE ETUDE has been very instructive and the articles well written. I wish you success and the best of years—the one to come.—*L. D. Fowler*

THE ETUDE is certainly a credit to its publisher, and I take this opportunity of expressing my entire satisfaction with your paper. Both for my teaching and private use, it proves most valuable.—*A. F. Marlowe.*

The "Reward Cards" are just perfection. I feel like keeping them to make an art gallery for myself.—*Sr. M. of the Precious Blood.*

THE ETUDE is always a joy to me, but particularly so is the November number. Each department seems to rival the other in good, sound information. I read them all with the greatest pleasure.—*Mrs. M. A. Lewis.*

The "History of Music," by Baltzell, received. I am much pleased with it; think the plan is excellent.—*Angelo F. Atkin.*

I have received the work; Baltzell's "History of Music," and after careful examination, I find it complete in every respect, and of such worth as to become a leading work of its kind.—*F. Blauvelt Williams.*

The "History of Music," by Baltzell, is a first-class work. I shall recommend it to pupils and music students.—*Harriet Perry Smith.*

Baltzell's "History of Music" is a very good work and very handy in its arrangement.—*G. R. Broadberry.*

Baltzell's "History of Music" was received. I find it just what I want for my class work. It condenses without eliminating any important facts.—*Will A. Harding.*

Baltzell's "History of Music" is a work up-to-date, in every way the most practical handbook for class or self-instruction in musical history.—*G. Richmond.*

The "History of Music," by Baltzell, exactly fills a most important musical niche hitherto vacant. I have studied and used in my teaching most of the best musical histories, but this one seems to me to fill exactly the wants of the very, very busy music teacher and student of today. I have also received the "Art Calendar," and consider it beautiful.—*Mrs. M. D. Hart.*

I am glad to tell you that I consider the "History of Music," by Baltzell, a most complete work; one that will be of great interest to all musicians, and invaluable to teachers and students.—*W. T. Machette.*

It gives me great pleasure to have in my possession such a finely gotten-up book as the "History of Music," by Baltzell. It certainly fills a long-felt want. No musician should fail to have the history in his library.—*J. L. Bright.*

A short time ago I received a copy of the "History of Music," by Baltzell, and am so well pleased that I would like a copy in each of the grammar schools of Everett.—*A. S. Colburn.*

The "History of Music," by Baltzell, is certainly interesting and original in method. I should think that it would do a great deal, especially among a certain class of readers, to open up the magnitude and interest of the field.—*Weldo S. Pratt, Pres. of the Music Teachers' National Association.*

I received the "History of Music," by Baltzell, and think it is just about the right thing.—*F. B. McNichol.*

HOME NOTES.

THE Research Club, of Vassar, Mich., enjoyed a "French Program" at their last meeting. The Club is studying the history, art, etc., of France this year.

WE have received the club book of the Handel Club, of La Grange, Tex. The Club has 32 active members, with a numerous associate list.

A SUMMER of the vocal pupils of Mrs. Frank E. Morse, of Boston, gave a recital, February 15th. "In Dreiton River," a song cycle by Amy Woodforde-Finden, was a feature of the program.

THE choir of the First Methodist Episcopal Church, Pottsville, Pa., R. S. Hormann, Mus. Bac., organist and choir-master, gave "The Messiah," March 6th.

A "GRIEG PROGRAM" was given by members of the faculty of the Chicago Piano College, March 15th.

MR. WALDEMAR MALMENE, a prominent musician of St. Louis, died February 13th, aged 73 years. Mr. Malmene was born in Germany, studied in Berlin and Paris. He had some reputation as a composer.

SOME of the pupils of the violin department of the Converse College School of Music, under the charge of Miss Edith L. Winn, gave a recital, February 12th.

THE Choral Union of the First Congregational Church, Chicago, 50 voices, H. Augustine Smith, director, Rollo S. Bassett, organist, rendered Hayda's "Creation," March 6th, this being the second in the series of free choral festivals instituted by this choir. Three thousand tickets were distributed, many of them among people who have no opportunity whatever of hearing high-class music.

THE Women's Choral Society of the Church of the Redeemer, Brooklyn, Mr. James E. Van Olinda, conductor, gave a concert, February 13th, assisted by Miss Bessie Nolan, violinist, and Mr. R. J. Campbell, baritone.

MR. JOHN TOWERS, of St. Louis, gave a lecture-recital recently on "Shakespeare and Beethoven"; February 7th, February 21st, and March 7th, he gave pupils' recitals, to which he added talks on "Care and Treatment of the Voice," "Importance of Elocution to Singers" and "Some Golden Rules for Singers."

MR. ERNEST R. KROEGER, of St. Louis, gave his first and second recitals of the 14th season on February 10th and 23d, the first being devoted to Beethoven, Chopin and Liszt, the second to Schumann, Schubert and Heasstt.

MISS ELLA SIEBEL, of Racine, Wis., gave a recital, February 5th, assisted by Emil Liebling, pianist, Earl Ireland, violinist, and Gustav Holmquist, baritone, of Chicago.

A GRADUATE piano recital was given at Salem College School of Music, Miss Ida C. Young, director, February 27th.

MR. EDWIN EVANS, baritone, of Philadelphia, gave recitals in Philadelphia, Chester and New York in February and March. Mr. Evans is soloist of the First Baptist Church, Philadelphia.

MISS MAUDE M. MARSHALL, soprano, pupil of Wm. H. Pontius, gave a recital, February 28th, singing a program of modern songs.

MR. J. WARREN ANDREWS gave a series of five free organ recitals at the Church of the Divine Paternity, New York City, March 8th, 15th, 22d, 29th and April 5th. He also participated in a series at the Second Reformed Church, Hackensack, N. J.

PUPILS of Miss Perry Bundy, Topeka, Kans., gave an analytical recital, February 23d.

MR. WM. C. HAMMOND gave an organ recital in the Second Congregational Church, Holyoke, Mass., playing works by J. S. Bach and Arthur Bird. March 7th he gave a recital at Mount Holyoke College, playing works by Bach, Guick and Rheinberger.

A RECITAL was given at the First Presbyterian Church, Buffalo, N. Y., Angelo M. Read, organist and choir-master. The cantata, "A Song of Praise," by F. N. Shackley, was a feature of the program.

THE Dayton (O.) Choral Society (200 members) and Orchestra (36 members) gave their first concert, February 15th, under the direction of Mr. W. L. Blumenschein, the well-known composer and teacher. A miscellaneous program was rendered.

A "ST. VALENTINE RECITAL," was given in Duluth, Minn., by pupils of Miss Mabel Fulton.

MR. KARL COCHEMS, of the Arizona School of Music, Phoenix, Ariz., will go to Italy to study for opera, in Rome, at the end of the present school year.

THE Choral Society of the Kentucky Academy of Music, Newport, Ky., Mr. D. J. Winston, conductor, gave their second concert of this season, February 15th. A miscellaneous program of solos, part-songs, choruses and violin numbers was given.

A RECITAL was given, February 27th, in Philadelphia, by Miss Helen Cubbage, a pupil of Mr. Ralph Pendleton.

A PIANO "duet recital" was given in Hutchinson, Kans., by Mr. Henry M. Rudesill and some of his pupils.

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MUSICAL GAMES.

"Humming Birds."

For the game of "Humming Birds," each player must be provided with a card and pencil. The cards may be decorated as souvenirs, according to the taste or artistic ability of those in charge of the occasion. They are prepared as follows: On the front of the card there is a row of figures or letters of the alphabet corresponding to the number of players, running down the left-hand side; at the top appears the title of a song, while at the bottom sufficient space must be left for a name to be written. The back of the card contains only a letter of the alphabet, by which it is identified, since the other side is not to be seen by the company at large; the name of the song upon it is to be known only to the recipient.

Some one appointed for the purpose gives out the cards, taking care not to display the title of the song. When they are distributed, he asks for card "A." The holder of this card replies by humming the song indicated on it. The rest listen attentively, and when he has finished, each one writes down by the side of the first number or letter the name of the melody he has just heard. If unable to do so, the space remain vacant. "B" is next called upon, then "C," and so on.

If any one is not familiar with the song he has drawn and cannot hum it, he forfeits his card, which is then turned over to "A," who hums it if he can; if not, "B" takes it, and in case of his failure, "C" tries it, and so it goes the round in regular order. The second forfeit is given first to "B," the third to "C," etc., so that all have an equal chance for a trial. At the end, the cards are collected, and the one having the largest number of airs correctly guessed may receive a prize. Or the songs may be announced and played or sung in their rightful order.

"Hidden Songs."

Another game is an adaptation of the familiar one of proverbs. A line or two of a well-known song is chosen and the words are given out one by one in their regular order to all but one of the players. This one leaves the room before the choice is made, and on his return he tries to find out the quotation by asking questions of each one in turn. The player questioned must introduce the word allotted to him in his answer, and the one giving the first clue takes the place of the questioner and leaves the room to guess in his turn.

Care should be taken not to select lines containing singular or unusual words, *e. g.*, "Mid pleasures and palaces though we may roam," in which if "mid" should fail to lead to discovery, "palaces" would certainly bring it about. Yet a ready wit will often enable one to parry questions.

"Magic Music."

This game is well-known but is reproduced for the information of those who may be unfamiliar with it. One of the company is sent from the room, and during his absence it is arranged that he is to do something, *e. g.*, sit down in a certain chair, or take a book and carry it across the room to place it on a table, etc. When he returns, he is told that the music will guide him in his efforts to learn the task he has been appointed to do. Suppose, for instance, that he is to take a chair and place it upside down in a corner of the room. The player plays softly when he is at a distance from the chair and more loudly as he draws near to it. As he puts his hand on it, the music is very loud but does not stop, so he knows that he is to do something with it. It is then played softly until he approaches the designated corner, but still does not stop. Guided by the music he essays various things with it until he hits upon the one appointed, when the music stops with a crash.

NEW PUZZLES.

Enigma.

I am composed of 58 letters.

My whole is the epitaph on the tomb of one of the most richly-gifted composers that ever lived.

My 8, 24, 54, 31, 18, 45, 11, 38 is his name.

My 21, 35, 53, 4, 49, 39, 29 is his native country.

My 58, 16, 14, 46, 37 is what he is most famous for.

My 30, 2, 22, 33, 14, 7, 20, 13 is one of his most beautiful and best-known songs.

My 26, 5, 12, 36, 44, 51, 35, 15 is a song which gives its name to one of his chamber compositions.

My 1, 10, 21, 36, 9, 3, 14, 20, 38, 25, 19, 42, 29, 23, 1, 57, 14 is a song from which he has taken a theme for another chamber composition.

My 54, 28, 32, 48, 39, 24, 17, 7, 27, 24, 6 is a composition for the piano in duet form.

My 56, 43, 40, 48, 14, 3, 39, 8, 12, 58 are his best-known works for four hands.

My 27, 55, 8, 21, 17, 52, 14, 1, 57 is one of his lighter orchestral compositions: it also gives name to a set of variations for the piano.

My 11, 16, 14, 20, 2, 29, 52, 34, 11, 50, 47, 41, 7, 14, 36 is a work for the piano and violin.

Charades.

I saw my first come flying down the street;
I ran with eager haste its speed to beat.
Alas! two of my second barred my way;
I could not reach it—knew not what to say.
For I had planned that day my whole to hear,
And this delay meant disappointment near.
—*F. S. L.*

Charade.

I went into a music store,
Intent a work to purchase.
'Twas full of music's deepest lore;
My whole therein was treated.

The book was there—I saw it plain
Behind my first and second.
The clerk seemed slow my wish to gain.
He did not understand me.

Impatiently I did my third
To show him what I wanted.
He knew at once without a word,
And in a trice I had it.—*F. S. L.*

Starting at "A" in the centre, in how many different ways can you read the words "Allegro con spirito"?

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O T I R I P S N O N S P I R I T O
T I R I P S N O C O N S P I R I T
I R I P S N O C O C O N S P I R I
R I P S N O C O R O C O N S P I R
I P S N O C O R G R O C O N S P I
P S N O C O R G E G R O C O N S P
S N O C O R G E L E G R O C O N S
N O C O R G E L L L E G R O C O N
O C O R G E L L A L L E G R O C O
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S N O C O R G E L E G R O C O N S
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I R I P S N O C O C O N S P I R I
T I R I P S N O C O N S P I R I T
O T I R I P S N O N S P I R I T O
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—*Helena A. Maguire.*

Answers to puzzles in THE ETUDE for March.
Charade.—Lo-hen-grin.

Initials.—W A G N E R
A m a t I
G e o r g E
N a n o N
E m e r e n Z
R I E N Z I

Hidden Name.—Rubinstein.

Transposed Operas.—Faust, Carmen, Huguenots, Fidelio, Don Giovanni, William Tell, Martha, Il Trovatore, Norma, Mignon, Le Cid, Lohengrin, Cavalleria Rusticana.

Pied Program.—In a Persian Garden, Liza Lehmann; Salut d'Amour, Edward Elgar; Irish Folk-Song, Arthur Foote; Allah, George Chadwick, Fear Ye Not, O Israel, Dudley Buck.

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QUESTIONS AND ANSWERS

B. D.—The modern fingering for the scales in double-notes will be found in the "*Kleine Pischna*." C. Philipp and Moszkowski have each written a school of double-notes; both these works deal with the subject exhaustively and give the model as in many of the other valuable exercises. The book of scales which you have been using is not widely known, nor in general use at this time, having been superseded by newer works.

A. N.—1. You can learn something about the composer, Carl Raymond, by addressing his publishers, Hall-Mack Co., 1018 Arch St., Philadelphia, Pa.

2. You can obtain Schlieffarth's, "Sweet Bye and Bye," from the publisher of THE ETUDE.

A. J. C.—*Gradus ad Parnassum* means the "road to Parnassus," a mountain in Greece sacred to Apollo and the Muses, therefore signifying the means for acquiring learning or skill in the arts; *Stündchen* means "serenade"; *Der Zwerg* means "the dwarf"; *Die Zwillingsbruder*, "the twin brothers"; *Die Schöne Wüllerin*, "the miller's beautiful wife"; *Schwanengesang*, "swan song"; *Die Taubenpost*, "carrier pigeon mail service."

M. A.—"Lassan" is the name for the first movement of the Hungarian dance form, Csardas; it is a slow movement, and suggests something of the nature of the fantasia or free improvisation of the gipsy players.

S. M. A.—There is an organ available for practice in Knabe Hall, Presbyterian Building, Fifth Ave. and 20th St., New York City; the price is 50 cents per hour; we have also been informed that arrangements can be made for practice on the organ in St. Bartholomew's Parish House, at 35 or 40 cents per hour.

R. E. M.—An invention, as the term is used by Bach, is a piece in two or more parts in canon form. That is to say, the development is secured by *repetition* of the first voice-part in the others, rather than by simplification, rhythmically or otherwise, as in the lyric or sonata forms. A *fugue* is a specialized form of canon which has become, much greater flexibility in its development, although the imitative feature is kept up by having the subject or theme of the fugue *answered* in all the voice-parts at a fifth above or a fifth, subject to certain modifications. *Inventions* are canons in which the answers usually follow at an interval of a fifth or an octave; in a fugue the subject is almost invariably answered in the fifth.

E. S.—There is only one form of the chromatic scale: there are no such things as "major or minor" chromatic scales. You may possibly have confused the two varieties of minor scales known as *harmonic* and *melodic*. In the former, the sixth is minor, in accordance with the triads of the minor scale; in the latter, the minor sixth is raised to major in order to avoid the difficult interval of an augmented second, for example, in M minor from F to G-sharp.

A. Subscriber.—1. For answer to fugue, see above.

2. Score.—The origin of this term appears to be that when an instrumental or vocal composition written in several parts was printed so as to give a place at them simultaneously, in order to connect the identical measures in all the parts, a bar was drawn or *scored* through all the staves connecting them together.

3. Motive: either as in Wagner's operas, a leading motive or theme connected with a character or an idea, "Siegfried," "The Sword" or that part of a theme used in developing it rhythmically or by intervals.

4. Phrasing: a punctuation of musical speech in order better to emphasize its significance.

H. L. R.—1. The last note under a slur should not be played staccato, it should have no accent whatever unless a crescendo be indicated. Slurs *ought* to indicate phrases, and every teacher should correct the slurring so as to show the proper phrasing to the pupil. Many editions of piano classics fail in this respect. Mr. Julius R. Weber, of San Francisco, has written able articles advocating this reform. The conventional agreement that the ordinary staccato mark took away half the value of the note and the longer staccato one-fourth, is a good way of indicating the general effect, but the *actual* effect depends upon the style of the piece and also upon the tempo at which it is to be played. Your idea is perfectly correct for slow practice.

2. The use of the pedal is governed entirely by the changes of harmony; the pedal should always be put down *just after* the chord is played (or an arpeggio representing a chord), and kept down if no *note foreign to the harmony* occurs until the next chord is played, then released and put down again slightly after that chord. This is called *syncopating* with the pedal. The syncopation is very slight, however. See the pedal marks in the Presser edition of Heller's Etudes, Op. 45, 46 and 47.

D. D. W.—Madame Julia Rivé-King was born at Cincinnati, Ohio, October 31, 1857. Her American teachers were Dr. William Mason, S. B. Mills and other New York musicians; later she studied in Europe with Reinecke and others. Her first American tour occurred in 1873-74. She made a successful appearance with the New York Philharmonic Society in 1876. She has a large, facile technic, and an immense repertoire, covering almost the entire literature of the piano. She has appeared in 4000 recitals and concerts, and has played 400 times with orchestra, under such conductors as Theodore Thomas, Carl Rosa, Anton, Carl Zerrahn, Arthur Nikisch, Wilhelm Gericke, Leonold Damrosch, Walter Damrosch, Anton Seidl, F. Van der Stucken and others. She was soloist with the Theodore Thomas Orchestra in its celebrated tour "from ocean to ocean," and also on its tour of the Middle States in 1892. Madame Rivé-King was also soloist with the Metropolitan Orchestra under the late Anton Seidl in 1896. She has composed piano music that is popular, and has made some transcriptions.

2. Antoine de Kontski was born at Crasow, October 27, 1817 (another account says September 26, 1816). He was a pupil of Merkendorf and John Field (some say also of Beethoven). He has made many tours in Europe, America, Japan, the Philippines, Java, India and Australia. He lived in Paris from 1853-1867, in St. Petersburg, in London and in Buffalo, N. Y. In 1900, he made a tour through Siberia. He has composed an opera, an oratorio and a symphony, but he is known chiefly as the composer of over 400 piano pieces of which "The Awakening of the Lion" is perhaps the most famous.

3. Robert Temnest, pianist and composer, living in Philadelphia, possesses unusual natural gifts and a brilliant technic. He is about forty years old.

1. Templeton Strong, composer, was born in New York in 1855. A pupil of the Leipzig Conservatory, he has lived in Berlin, but latterly in Switzerland. He was at one time a teacher of harmony in the New England Conservatory, at Boston. He has written two symphonies; "In the Moustains" and "Sintram," Op. 50, a symphonic poem, Op. 14, "Undine," a piece, "Gestrebt, Gewonnen, Geschehen" for orchestra with violin obligato, choral works, "The Haunted Mill," etc., pieces for two pianos, many pieces for piano, etc. Of late he has occupied himself more with pedaling than with music.

5. Eugen d'Albert was born in Glasgow, April 10, 1864. At an early age he became Queen Victoria's scholar at the "National Training School," in London, where he was the pupil of E. Pauer, Stainer, Prout and Sullivan (piano, harmony and composition). In 1879, he played Schumann's piano concerto and his concert overture in C major was performed. In 1881, he brought out his own piano concerto. He became "Mendelssohn scholar," and studied with Richter and Liszt. In the spring of 1882, he played his first concerto with the Vienna Philharmonic Orchestra. Later he became court pianist to the Grand Duke of Weimar. He has traveled much as a virtuoso when not absorbed in composition. His first visit to the United States was in 1880, with Pablo de Sarasate, the violinist. In 1892, he came again, and in 1905, he made another visit to this country. He shines as an interpreter of Beethoven, and in transcriptions of Bach's organ works. His transcriptions of the "Passaglia," for organ, and of the D major organ prelude and fugue are well known. He is a fertile composer, having written eight operas, several works for chorus and orchestra, a symphony, two overtures, two piano concertos, one 'cello concerto, two string quartets, a sonata for piano and the suite Op. 1, which contains a popular gavotte. At present, D'Albert lives at Berlin, where he conducts and plays in concerts.

T. P. Tucker was born at Cohasset, Mass., June 29, 1836, studied music as a boy and located in Boston, where he served as organist of the Tremont Temple for a number of years.

W. K. Bassford was an American composer, who lived in New York City. He died about five years ago.

F. Binet is a French composer. We have no information as to when and where he was born and now lives. The others about whom you ask we do not find in our dictionaries.

A. S.—Intervals should first receive attention, then the formation of the scale, and then chords which are formed from the notes of the scale. The necessity of the scale is that it forms the basis for musical composition in tonality or key. the scale is a collection of the notes which form that key or tonality unless we are clear as to how the scale is formed, our notion of a key is more or of necessity be vague. The scale is also the basis for melody. The scale was of even greater importance to the Egyptians and to the Greeks, because their music appears to have been chiefly melodic, with little accompaniment. The Gregorian modes, which resemble the Greek in many respects, are the direct cause of the model harmony, which has brought our present harmonic system, which is still in the process of evolution. The one and final reason for the existence of the scales of different epochs is that they constitute the material from which both melody and harmony are evolved. Of course, there are also chromatic intervals between the notes of the scale, which are found in almost every piece of music, but they are always considered as coming from and leading to some note of the scale itself. For further instruction as to the evolution of the scales see Baltzell's "History of Music," published by Theodore Presser, you will find the principles clearly and comprehensively stated. A more exhaustive account will be found in Parry's "Evolution of the Art of Music," $1.75, retail price, a most scholarly work for the student of music.

E. J. W.—It is difficult to give general rules about the pedal. The first principle is that of changing the pedal with every new harmony, also to take up the pedal if a note foreign to the harmony occurs. But this also varies greatly according to the register of the piano in which the phrase occurs. There is much less resonance in the upper part, as running figures may not be objectionably blurred by use of the pedal that would be objectionable in the middle of the keyboard. A great feature in the use of the pedal is contrast. Do not use the pedal *all* the time, for the very luxuriance of the effect will pall with at last become monotonous. The comparative dryness of a staccato will be found is often intensely effective. Also the second pedal *alone* will produce unusual effects of sonority. It is best to mark the pedaling accurately throughout a piece, especially as it will be some time far enough to understand the principles from a few examples. Even with talented pupils the use of the pedal had best be carefully indicated. See Schmitt's work on "The Pedals of the Pianoforte."

A. H. R.—It is anatomically impossible to lift the fourth finger as high as the others. It can be greatly strengthened by means of special exercises. An ingenious student can invent many for himself, but caution must be exercised in order not to injure the finger through overpractice.

A. W.—The importance of *slow practice* lies chiefly in the fact that the brain records all that the fingers do, whether we wish it or not. It takes account pitilessly of wrong motions of the fingers, of wrong notes struck, of irregular rhythm, unevenness of attack and other technical deficiencies, as well as the things that are correctly done. The brain being chiefly the recorder, although it can be greatly controlled by the will, it is very much for the interests of the pupil to *avoid mistakes* as far as possible. To do this, it is obvious that the chances of making mistakes are much less, if time is taken to think beforehand. To play slowly and correctly *at control* are much the quicker. It may require much more patience and perseverance, but the period of drudgery will be much shorter, and consequently a piece can be learned in far less time. It is said that Leschetizky says to his pupils: "Think *ten times* and play *once*." This shows the importance of thought in avoiding mistakes.

A Subscriber.—The only biography of Grieg in English is one that has already appeared in the series of "Living Masters," published by John Lane, N. Y. It is by Henry T. Finck, the well-known critic, and writer on musical topics. It is unusually interesting, contains analyses of his music a fac-simile of the manuscript of Grieg's song "A Swan," many photographs, a complete list of his works, a bibliography, etc.

E. T. S.—Frederick S. Converse, whose opera "The Pipe of Desire" was recently produced in Boston, is a composer of unusual achievement. He was born at Newton, Mass., in 1871, and studied the piano under local teachers, and took the musical courses, under Prof. John K. Paine, at Harvard. He graduated in 1893, with highest honors in music. After a short period of study with Carl Baermann and George W. Chadwick, he went to Munich, where he studied for two years under Rheinberger, at the Royal College of Music. He graduated here in 1898, also with honors. After returning to Boston he taught harmony for some time at the New England Conservatory of music. He then taught in the musical department in Harvard University, where he is now assistant professor. His compositions include a sonata for piano and violin, a suite for piano, waltzes for four hands (two sets), a symphony, two symphonic poems on Keats' "Endymion," a violin concerto, two poems for orchestra and piano, a ballade for baritone and orchestra, two string quartets, a fantasy after Walt Whitman, "The Mystic Trumpeter," several sets of songs, and a romantic opera in one act. His works for orchestra have been played in Boston, Chicago, Cincinnati, Philadelphia ("The Mystic Trumpeter," February, 1905), London and elsewhere. Mr. Converse is said to be at work upon another opera on a more extended scale.

M. S.—1. The key having one flat for a signature is called the key of F. If for any reason you wish to distinguish specially from the key of F-sharp, it will not be wrong to say "Key of F *natural*," yet the latter word is really superfluous.

2. It is generally agreed upon that a whole rest shall indicate a full measure of silence, no matter whether the time signature be 2-2, 2-4, 4-4, 6-8, 9-8, 12-8.

A. R.—1. The B-flat cornet gives a pitch a whole tone lower than the sound of the same note when represented by the violin or piano. The reason is as follows: The player reads cornet music the same as the violin or piano player. The open sound of the instrument which he calls C is really B-flat on the cornet with that shank used, or A, when the latter is used. There is also a C shank that is sometimes, but very seldom, used that gives the pitch represented by the printed note. Therefore, if the printed note C gives B-flat, one whole tone lower a melody in the key of C will sound in the key of B-flat, to cause it to sound in C, the music must be written in D. Keys with sharps are not so easy of execution as those with flats, hence some players use an A shank, which throws the pitch a tone and a half lower. Therefore, if the tune is to be in C, the cornet part will be written in E-flat, and in A shank be used. The following scheme is often given. For a piece in C, use A shank, write in E-flat; piece in D-flat, use B-flat shank, write in E-flat; in E, use A shank, write in F; in E-flat, use B-flat shank, write in F; in E, use A shank, write in G; in F, use the B-flat and write music in G, and so on. Practically, nowadays, orchestra men use the B-flat cornet only, and their music should be written in a key a whole tone higher.

2. A chromatic scale is neither major nor minor; it is chromatic; the harmonies to determines the major or minor character.

M. C.—Mr. Wm. Shakespeare is one of the leading vocal teachers of London. Paris is generally considered the centre of vocal teaching in Europe. Noted teachers are Marchesi, Sbriglia, Delle Sedie, Wartel, Bouhy, Jean de Reszke, Lamperti, Gerster, Ney, Lehmann. Every European music centre has good singing teachers, most of them having had concert and opera careers.

ALL the arts flow from the same source. It is the idea embodied in a work of art, and not the mode of enunciating it, that determines its rank in the scale of beauty.—*Liszt.*

MUSIC will advance in richness, scope, and difficulty; but such music as Beethoven's great instrumental works, in which thought, emotion, melody, and romance combined with extraordinary judgment and common sense and a truly wonderful industry, to make a perfect whole, can hardly any more be written. The time for such an event, such a concurrence of the man and the circumstance will not again arrive. There can never be a second Beethoven or a second Shakespeare. However much orchestras may improve and execution increase, Beethoven's symphonies will always remain at the head of music, as Shakespeare's plays are at the head of the literature of the modern world. "Age can not wither them, nor custom stale their infinite variety."—*Sir George Grove.*

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MUSICAL ITEMS

THE Royal Conservatory of Music, in Dresden, celebrated its fiftieth anniversary in January.

NIEMANN, the well-known Wagnerian tenor of former years, recently celebrated his seventy-fifth birthday.

RICHARD STRAUSS' much-talked-of new opera, "Salome," is to be given in Prague, Gratz and other Austrian cities.

A CONGRESS of Music Teachers will convene in Berlin this month under the presidency of Prof. Xaver Scharwenka.

THE next week in January was marked by a great many Mozart concerts to celebrate the one hundred and fiftieth anniversary of his birth.

WALTER DAMROSCH and the New York Symphony Orchestra will play a long engagement at Ravinia Park, near Chicago, in June and July.

MME. YVETTE GUILBERT, once famous as a French vaudeville singer, is in the United States, and is making a specialty of old French songs.

THE London Symphony Orchestra and the Leeds (Eng.) Chorus visited Paris to give several concerts there. They were well received by the French public.

THE Bohemian violinist, Sindricek, and the once-famous opera singer, Mme. Materna, are to join the teaching staff of the Royal Conservatory, at Vienna.

A BUILDING is to be erected in Vienna, for musical purposes, in which seventy artistic associations will meet. It will really be the musical centre of the city.

THE city of Salzburg is to erect a Mozart House as a tribute to the great composer, who was born there. Members of the royal family have contributed to the fund.

MORIZ ROSENTHAL will tour the United States next season, beginning in New York, in November. His route will include Canadian cities and will extend to the Pacific Coast.

THE fifth anniversary of the death of Verdi was celebrated at Milan, by religious and musical ceremonies, in which the master's works naturally had a prominent place.

A PORTRAIT of the famous theorist, Gafurius, who died in 1522, has been discovered in the Ambrosian Library at Milan. It is thought that it was painted by Leonardo da Vinci.

AT the last examination for the degree of Fellowship in the Royal College of Organists, London, only seven out of one hundred and twenty-three candidates were successful.

MR. THEODORE SPIERING, of Chicago, now a resident of Berlin, made his debut in that city in February with great success. Mr. Spiering will remain abroad for several years.

AT a sale of fine violins in London, in February, a Nicolas Lupot brought $1200, a Josef Guarnerius the same, a Montagnana (1732) $1000, and a Petrus Guarnerius $1300.

A NEW version of Wagner's "Meistersinger" is to be given in French, in Paris, at the close of the present season. Among the singers is Geraldine Farrar, the American prima donna.

MME. FANNY BLOOMFIELD ZEISLER broke down recently from overwork and worry about an affliction of her eyes which threatened to prevent her further appearance as a concert pianist. She will take a long rest.

ALEXANDER PETSCHNIKOFF, the Russian violinist, who toured the United States about eight years ago, is to come again next season. In some portions of Europe he is known by the sobriquet, "Poet of the Violin."

THE Minister of Public Instruction of Austria has approved a plan to publish a complete edition of Haydn's works, including some that have never yet been put in print. Breitkopf and Hartel will issue the edition.

A NEW YORK paper says that Mme. Nordica may be a member of the Hammerstein Opera Company next season. Another artist who is reported as having been engaged is Alessandro Bonci, an Italian rival of Caruso.

THERE is talk that the Pittsburgh orchestra may disband at the close of the present season. The deficit is expected to be about $40,000. The guarantors are reported to be unwilling to shoulder the financial responsibility any longer.

THE American Guild of Mandolinists, Banjoists and Guitarists will meet in the Fifth Annual convention in Springfield, Mass., April 4th. The meeting and concerts will be under the direction of Mr. Myron A. Bickford, of Springfield.

SAINT-SAENS, the French composer, has already shown his remarkable versatility by publishing works belonging to philosophy and astronomy. He now comes before the public with a work in natural history: "The Relation of Plants and Animals."

AN English contemporary says that a trumpet, 66 feet long, was at one time used in Braybrooke Church, instead of a bell, to summon the people to service. The information is added that it was also formerly used by the choir leader during the service.

THE next meeting of the New York State Music Teachers' Association will be held at Geneva, June 26th-28th. The officers are Pres., Carl G. Schmidt; Sec., H. Brooks Day; Program Committee, C. H. Farnsworth, Louis Arthur Russell, Thomas Impett.

A FOREIGN exchange says that the director of the Royal Institute of Music in Florence has asked the authorities of the city to restore to the Théâtre Verdi its former name, Pagliano, on the ground that the present name does not seem to be justified.

IF the Pittsburgh Symphony Orchestra should be given up, there is talk of effecting an arrangement by which the organization will be held together to give concert series in Buffalo, Montreal and Toronto, under a guarantee raised by music lovers in these cities.

SUMMER MUSIC SCHOOLS

(*See also pages 274, 275, 276*)

Please mention THE ETUDE when addressing our advertisers.

AT a sale of autographs in Berlin, two letters of Schubert's brought $400 and $375, one by Glück $1000, one by Orlando di Lasso (1581) $500, and one by Chopin, $250. Letters by Beethoven, Mozart, Brahms, Berlioz, Liszt, Wagner and Weber brought good prices.

WILHELM GERICKE will retire from the conductorship of the Boston Symphony Orchestra at the end of this season, and will return to Europe. Rumor has mentioned several names as his probable successor, notably Felix Weingartner, Vincent d'Indy and Fritz Steinbach.

THE report of the Librarian of Congress gives the total of musical volumes and pieces in the musical section as 422,857. The collection of full scores has been much increased and the *Americana* collection also, notably by the autograph score of MacDowell's "Indian Suite."

THE Metropolitan Opera Company left New York City last month for a tour, visiting Baltimore, Washington, Pittsburg, Chicago, St. Louis, Kansas City, San Francisco, and Los Angeles, while away. The entire personnel of the Company numbers about three hundred.

IT is said that David Bispham is to be seen in a new romantic operetta next season, music by Jean Lehmann, adapted from Goldsmith's famous work "The Vicar of Wakefield." The libretto is said to contain considerable broad humor as well as romance. Mr. Bispham has great gifts as a histrionic as well as a musical artist.

CONVERSE COLLEGE has added several hundred works in musical literature to its library. Mr. Arthur L. Manchester, director of the School of Music, has arranged a course of reading for the students who take the work in "Musical Appreciation." It is too often the case that pupils in schools of music lack proper works of reference.

THE following are some of the titles of opera librettos submitted in competition for the Sonzogno Prize: "Lucifer," "The House of Correction," "The Anarchist," "Humanity," "Free Love," "Man," "The Strike," "Catalepsy," "Madness," "Socialism," "Satan or God," "The Odalisque," "The Model," "The Workmen," "The Waitress."

A NEW YORK musical paper says that a committee is at work to raise $45,000 among the friends of the New York Philharmonic Orchestra to engage Wassily Safonoff, the Russian conductor, who has twice visited New York, to conduct concerts of the Society, as conductor for a term of three years. His work has been greatly admired.

THE following items are given in regard to the new opera house built in New York, which is located on West 34th St., opposite the new Pennsylvania Railroad Station: It will seat 4000 people, 1200 in the orchestra, 600 on the first balcony, 1000 on the second, 1200 on the third; the stage will admit of the presence of 1000 performers.

A MOST interesting concert was given in Philadelphia, on Washington's Birthday, when a chorus made up of pupils of the Pennsylvania School for the Blind presented Haydn's "Seasons," directed by Mr. David D. Wood, himself blind. The chorus rehearsed almost every day for five months, it being necessary to memorize both words and music.

THE next meeting of the Music Teachers' National Association will be held at Oberlin, O., June 26th-29th. Prof. Waldo S. Pratt, of the Hartford Theological Seminary, is President; George H. Andrews, Oberlin, is the Secretary of the Association, and Prof. George C. Gow, of Vassar College, Poughkeepsie, N. Y., Chairman of the Program Committee.

A CONCERT of old-time music was given a short time ago in Manchester, England. On the program was the famous historical round "Sumer Is Icumen In," dating from 1250 A. D. A piece by Henry VIII, who studied music as a young man, when he expected to enter the church, and compositions by Lawes, Este, Humfrey, Dowland, Morley, etc., who lived in the golden period of English vocal composition.

MR. GEORGE ALEXANDER WEST, of Philadelphia, won the prize of $100, offered by the Manuscript Music Society of Philadelphia, for the best cantata for a chorus of mixed voices with orchestral accompaniment. The cantata is based on a poem "Elysium," by Mrs. Hemans, and will require twenty minutes for performance. The Mendelssohn Club, W. W. Gilchrist, conductor, will sing the work, at its May concert.

A BARCELONA pianist has arranged a series of concerts in which the most important works in the piano literature are to be given. The first series will include Pracobaldi, Merulo, Gibbons, Bird, Couperin, Scarlatti and Bach; the second, Haydn, Mozart and their contemporaries; the third, Beethoven; the 32 sonatas; 5 concertos: in the fourth, Schumann, Weber, Mendelssohn, Chopin and Liszt; the fifth, Grieg, Saint-Saëns, Franck and others.

AT a concert in Zurich, a short time ago, music of the 17th and 18th centuries was given on instruments belonging to that period. A rondo by Méhul, a polonaise by Krebs, a fragment of an Italian concerto by Bach, sonatas by Haydn and Mozart were played on a clavichord, a harpsichord with two manuals, a spinet and one of the early pianos. The accompaniments to certain songs were given on the small organ known as "Portative"; compositions for the viole d'amour and viols were also played.

MR. W. J. HENDERSON is to give a course of lectures on the subject: "The Development of Vocal Art," at the Institute of Musical Art, New York City. I. "Origin of Modern Singing. Foundations of Italian Method and of Vocal Forms. Beginning of Opera." 2. "Singing in the Seventeenth Century. Style of Early Composers to the Time of A. Scarlatti. Method of Caccini and Others." Some of the other lectures will be: "Wagner from the Student's Standpoint." "The Oratorio" and "The Chansons of France."

IN looking over a report of opera performances in Germany we were surprised to find that Bizet's "Carmen" shared with "Lohengrin" the honor of the greatest number of representations during the last full season, 341; "Tannhäuser" is second with 326; then comes "Freischütz" with 261; "Mignon" (Thomas), 241; "Cavalleria Rusticana," 229; "Faust" (Gounod), 226; "The Flying Dutchman" and "Pagliacci" (Leoncavallo), had 218; Lortzing's "Czar and Carpenter" is still a favorite with 210, followed closely by the perennial "Trovatore," with 197.

A MOVEMENT is on foot to establish a season of opera in Philadelphia, under local management, with a company specially engaged for the season. The money raised by the guarantors of the season under the management of Mr. Conried, of the Metropolitan Opera Co., New York, in connection with the box office receipts is said to be sufficient to support an independent enterprise. The management of the Philadelphia Orchestra is interested in the movement and that fine body would be available for an opera orchestra under Fritz Scheel, who has had wide experience as an opera conductor.

A NUMBER of the friends of Mr. Constantine van Sternberg, of Philadelphia, arranged a public concert in honor of the twenty-fifth anniversary of his professional activity in the United States, the greater part of which has been spent in that city. The Philadelphia Orchestra, Fritz Scheel, conductor, assisted Mr. von Sternberg, playing the Rimsky-Korsakoff Concerto for piano, Op. 30. Jean Gerardy, the Belgian 'cellist, played Saint-Saëns' first concerto for 'cello, and Albert Janpolski, baritone, sang a group of Russian songs. The orchestra played Beethoven's Leonore Overture No. 3, and Liszt's Rhapsodie Hongroise, No. 1.

THE next South Atlantic States Music Festival will be held in Converse College Auditorium, Spartanburg, S. C., April 25th-27th. The Converse College Choral Society, Mr. Arthur L. Manchester, conductor, will form the backbone of the festival forces and will be assisted by the following soloists: Mme. Shotwell-Piper, soprano; Mmes. Katharine Fisk and Marguerite Hall, contraltos; Ellison Van Hoose and Kelly Cole, tenors; Francis Rogers, baritone, and Wm. R. Harper, bass. The New York Symphony Orchestra, Mr. Walter Damrosch, has been engaged and will give orchestral concerts as well as accompany the chorus. Special railroad rates have been secured.

A LETTER has been issued by a number of prominent publishers, which is of great interest to conductors and officers of musical societies. The statement is made, with the utmost explicitness, that the purchase of a dramatic or musical composition does not carry with it the privilege of public representation without the consent of the owner of the copyright. This applies not only to operettas and works of a dramatic character but also to oratorios and cantatas such as are used by choral societies. A fine is provided for infringement of the law. The practice of *hiring* scores of works protected by American copyright is against the law, as is the purchase of second-hand copies. We advise choral society conductors to use care in this matter and always to secure formal permission to publicly produce works copyrighted in this country. The copyright notice is to be found on the title page or on the next following page.

THE pianist who lacks richness of fancy, quickness of apprehension and keenness of intellect will never give a recital which will make his hearers forget the monotony inherent in the nature of his instrument. Yet this very monotony is the foundation of the pianist's success as well as of the difficulties under which he labors. While the piano can follow all the shadings (piano and forte) dictated by the mind, it can endow them with but little color. Hence, unless the artist is not only a great executant but a musician of intellect and feeling, such concerts are tiresome from their sameness. If, however, he has these gifts of mind and heart, he is able to lift himself above mechanical limitations. They enable him to reproduce compositions of the most varied nature, of widely separated periods of time, of the most opposed types of mind; to give each one not only its general character but its individual peculiarities with sharpness of outline and definiteness of characterization.

In short, such an artist has the power of making the manifold inspirations of others his own—of so infusing them with spirit and understanding that they live again in their original beauty before his hearers, as by a spontaneous re-birth. Their shortcomings disappear like negligible factors that may be entirely neglected.—*Breslaur.*

HE who will not when he can, will soon find that he cannot when he will.—*Burton.*

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